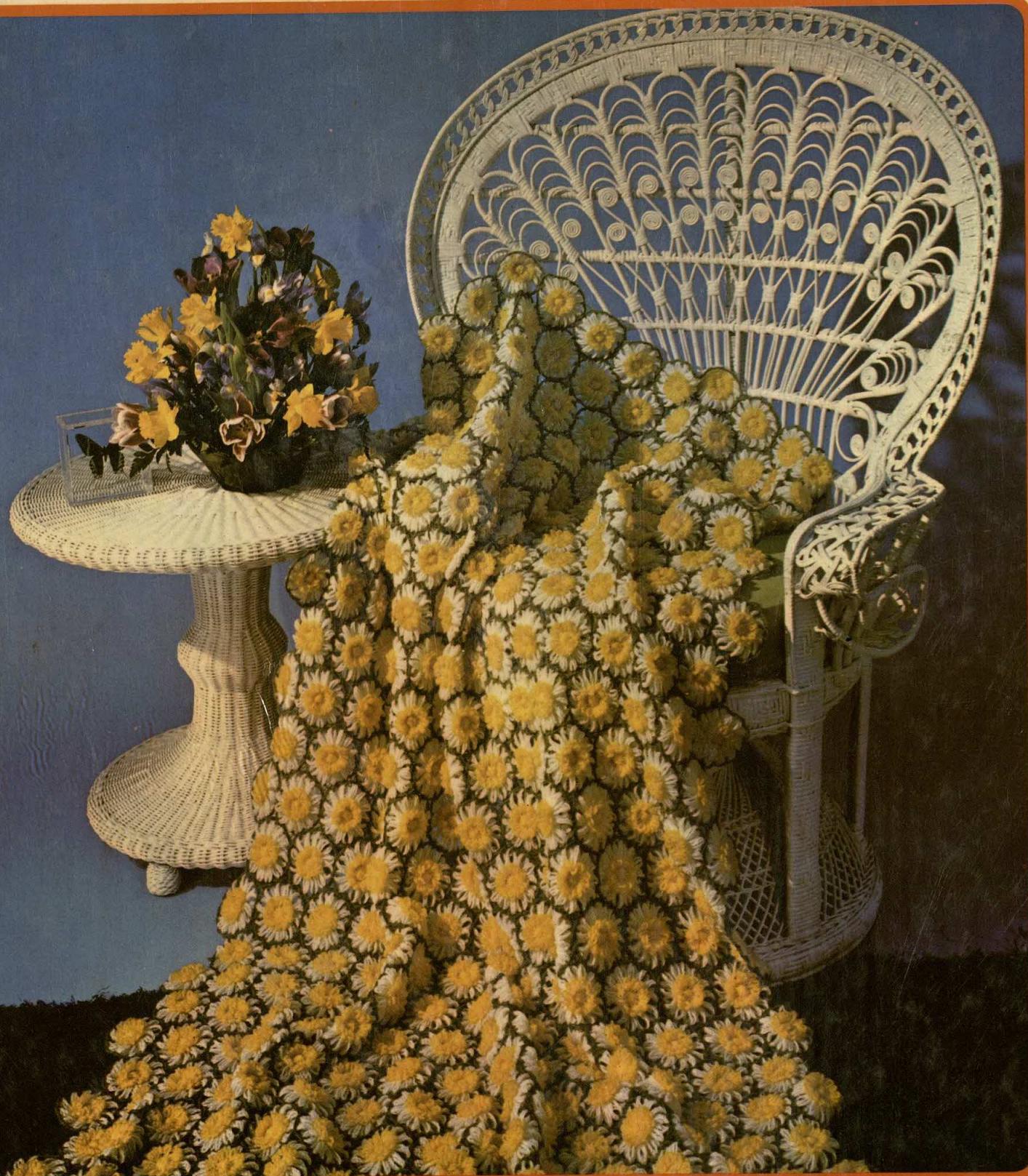


Golden Hands

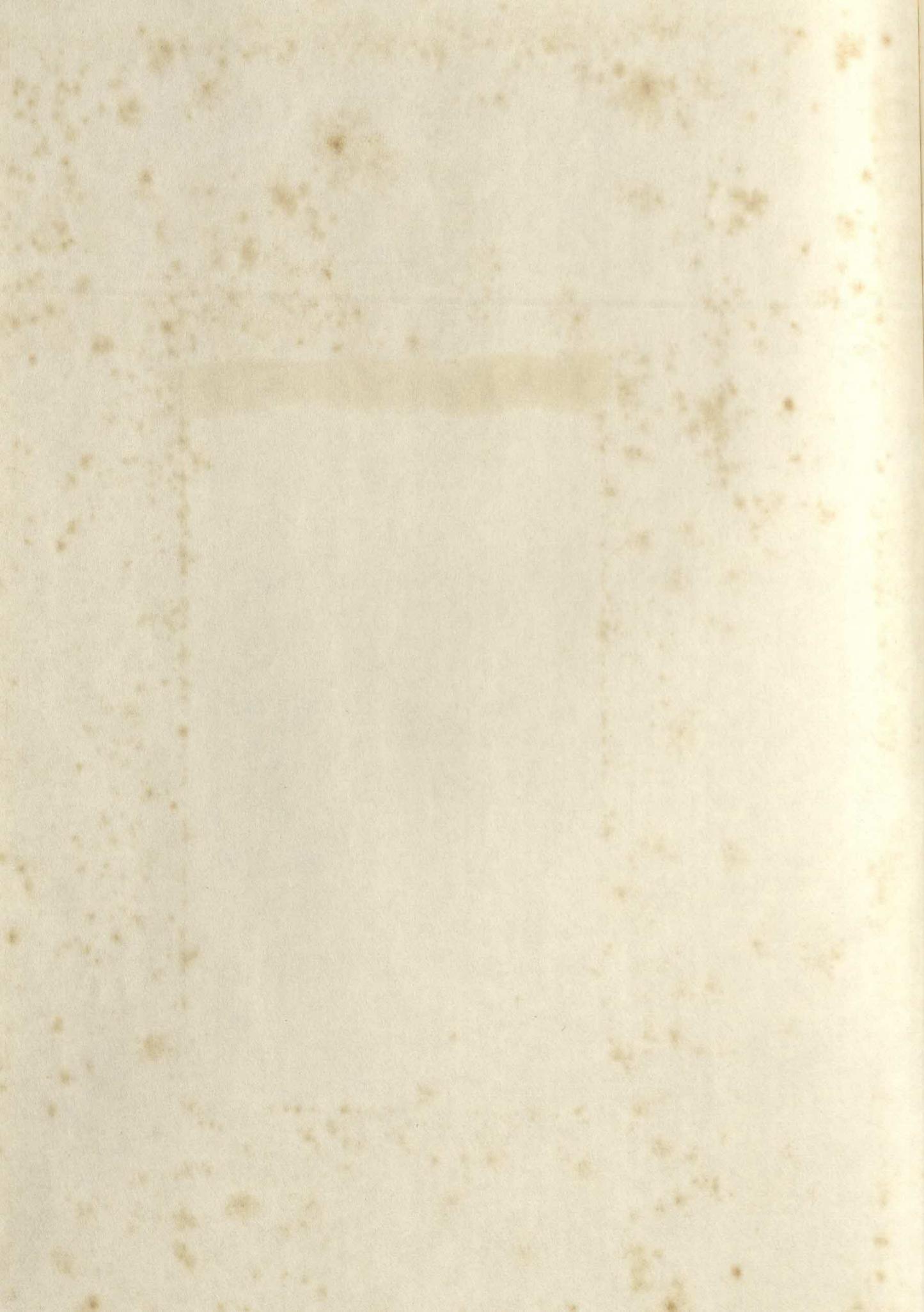
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The complete
knitting,
dressmaking
and needlecraft
guide



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Golden Hands

Hamlyn House



Volume 7

Contents

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Pattern Library

Plum and orange motif

This simple motif is embroidered in chain, stem and satin stitches. Simple enough for a child to work, it would make a gay splash of colour

on an apron or overall. The colours used here are in Anchor Soft Embroidery cotton—Nasturtium, 0328; Tangerine, 0314; Jade, 0187 and White, 0402.

The simple shapes of this design would easily adapt to appliquéd work. Trace off the shapes and transfer them onto scraps of bright, textured fabric for children's clothes.

Sasha and Gregor dolled up

Sasha and Gregor look dashing in their matching waistcoats, which have been designed to team with the jersey and trousers featured in Knitting Know-how chapter 25. These simple little designs give you a chance to practise cable stitch with the waistcoat and increasing and decreasing with the tammy.

You will need

Patons Cameo Crepe
2oz
Small quantity of contrast for pompon
One pair No.10 needles
One cable needle
Small stitch holder

Basic yarn tension
7 sts and 9 rows to 1in over st st worked on No.10 needles.

Waistcoat right front

Using No.10 needles cast on 21 sts.
K 4 rows.

Continue in patt.

1st row Sl 1, K2, P8, K4, P6.
2nd row K6, P4, K11.

Rep 1st and 2nd rows once more.

5th row Sl 1, K2, P8, sl next 2 sts on to cable needle and hold at front of work, K2 sts from left-hand needle, K2 from cable needle—called C4F-P6.

6th row As 2nd.

Rep 1st-6th rows 6 times more.

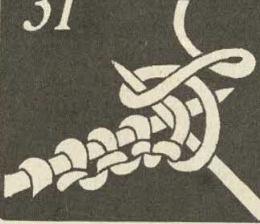
Shape armhole and front edge

Next row Sl 1, K2, P2 tog,

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Knitting Know-how

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P2, K4, P2.

4th row K2, P4, K22, P4, K2.

5th row P2, C4F, P22, C4F, P2.

6th row As 4th row.

7th row P2, K4, P22, K4, P2.

8th row As 6th.

9th row As 7th.

10th row As 6th.

Rep 5th-10th rows once more, then 5th-8th rows once. Keeping patt correct, inc one st at each end of next 4 rows. 42 sts.

Work 43 rows in patt. K 4 rows. Cast off.

Armhole edging

Using No.10 needles and with RS of work facing, K up 25 sts evenly around armhole. K 1 row. Cast off.

Work round other armhole in same way.

To make up

Press lightly under a damp cloth with a warm iron.

Join side seams including armbands. Press seams.

Tammy

Using No.10 needles cast on 72 sts.

1st row *K1, P1, rep from * to end.

Rep 1st row 3 times more.

5th row P to end.

6th row K to end.

Rep 5th and 6th rows once more.

9th row P3, *P up 1, P6, rep from * to last 3 sts, P up 1, P3. Work 5 rows without shaping.

15th row P3, *P up 1, P1, P up 1, P6, rep from * to last 4 sts, P up 1, P1, P up 1, P3.

Work 7 rows without shaping.

23rd row P2, *P2 tog, P1, P2 tog tbl, P4, rep from * to last 7 sts, P2 tog, P1, P2 tog tbl, P2. Work 5 rows without shaping.

29th row P1, *P2 tog, P1, P2 tog tbl, P2, rep from * to last 6 sts, P2 tog, P1, P2 tog tbl, P1. Work 3 rows without shaping.

33rd row *P2 tog, P1, P2 tog tbl, rep from * to last 5 sts, P2 tog, P1, P2 tog tbl.

Work 3 rows without shaping.

37th row *P2 tog, rep from * to end.

K1 row.

Break off yarn leaving 12in length. Draw yarn through rem sts and draw into circle. Join seam from centre to cast on edge. Make small pompon as shown in Crochet Know-how, chapter 14, and sew to centre.

Reversed stocking stitch tammy, and waistcoat with cable panels ▶

Gregor is wearing his waistcoat inside out to show exactly what the cable pattern looks like on the wrong side of the work

▼ Vest and pants (chapter 14)



▼ Nightie and negligee (chapter 17)



▼ Jersey and trousers (chapter 25)







▲ Crochet waistcoat with lace motif borders, elegant in white but equally effective in pastel or bright colours

1dtr in each of next 2ch spaces, 1ch, 1tr in next ch space, 2ch, 1ltr in next ch space, 1ch, rep from * to last double petal along side edge, ** 2ss in ch space in centre of double petal, 2ch, 1dtr in each of next 2 ch spaces, 2ch, 2ss in next ch space, (1ch, 1ltr in next ch space) twice, 2ch, 2ss in next ch space, 2ch, 1dtr in each of next 2ch spaces, 2ch, **, rep from * to last double petal along other side then work from ** to **, join with ss. Turn.

With WS facing work back as follows:

Next round Make bobble in next st as follows: (yrh, insert hook in st and draw a loop through) 4 times, yrh, draw loop through all loops on hook, (2ch, miss 1 st, make bobble) 3 times, (1ch, miss 1 st, make bobble) 3 times, (2ch, miss 1 st, make bobble) 3 times, *1ch, miss 1 st, make bobble, 1ch, miss 2 sts, make bobble, rep from * along side edge then work round corners as before, then rep from * along other side edge. Join

with ss to top of bobble. Fasten off.

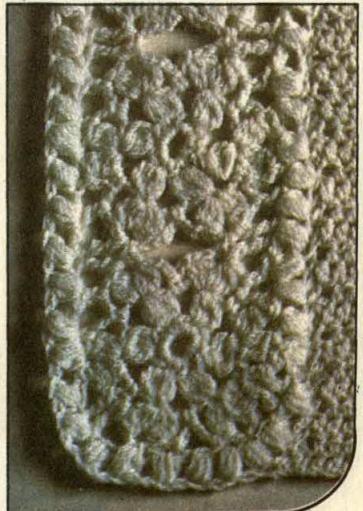
Right front border

Work as given for Left front border.

To make up

Press each piece very lightly on WS under a damp cloth. Sew borders to fronts. Join shoulder seams. Press seams. Work 2 rounds dc round each armhole. Fasten off.

▼ Detail of lace motif border



Fabric stitch fantasia



Firm, close fabrics can be obtained with crochet stitches as with knitting stitches, depending upon the size of the hook and the thickness of the yarn selected. The examples shown here are ideal for garments which require a hard wearing fabric such as coats, suits, jackets and skirts.

To make the attractive peasant skirt illustrated, simply work two strips of crochet, one for the skirt back and one for the front, using any of the fabric stitches in this chapter. Work in a single bright colour or, for extra sparkle, in horizontal stripes of contrasting colours. Join the two strips down the long sides and the gather up the waist on a cord to tie in front. Work a fringe around the hem.

Cluster stitch

Make a number of chain divisible by 3.

1st row. Into 3rd ch from hook work 2tr, miss 2ch, *1dc and 2tr into next ch, miss 2ch, rep from * to last st, 1dc in last st. Turn.

2nd row. 2ch, 2tr into first dc, *1dc and 2tr into each dc of previous

row, rep from * ending 1dc in turning ch. Turn.

The 2nd row forms pattern and is repeated throughout.

Claw stitch

Make a number of chain divisible by 2.

1st row. Into 4th ch from hook work 1tr, *miss 1ch, 2tr into next ch, rep from * to end.

2nd row. 3ch, *work 2tr between 2tr of previous row, rep from * to end. Turn.

The 2nd row forms pattern and is repeated throughout.

Elongated basket stitch

Make a number of chain divisible by 3, plus 1.

1st row. Into 2nd ch from hook work 1dc, 1dc in each ch to end. Turn.

2nd row. 2ch, 1dc into each dc to end. Turn.

3rd row. 3ch, 1tr into each of next 2dc, *(inserting hook in the space between one st and the next on first dc row, work 1tr drawing up a long loop) 3 times, 1tr into each of next 3dc, rep from * to end. Turn.

4th row. As 2nd.

5th row. 3ch, (inserting hook between one st and the next on row below previous row, work 1tr drawing up a long loop) twice, *1tr into each of next 3dc, (inserting hook between one st and the next on row below previous row, work 1tr drawing up a long loop) 3 times, rep from * to end. Turn.

Rows 2-5 form pattern and are repeated throughout.

Paving stone stitch

Make a number of chain divisible by 2.

1st row. Into 3rd ch from hook work 1tr, 2ch, 1dc into next ch, *miss 2ch, 2tr into next ch, 2ch, 1dc into next ch, rep from * to end. Turn.

2nd row. 2ch, *work 2tr, 2ch and 1dc into 2ch loop of previous row, rep from * to end, 1dc in turning ch. Turn.

The 2nd row forms pattern and is repeated throughout.

Straw stitch

Make a chain divisible by 5, plus 1.

1st row. Into 3rd ch from hook work 1dc, 1dc into each of next 3ch, *1tr into each of next 5ch, 1dc into each of next 5ch, rep from * to end. Turn.

2nd row. 3ch, 1tr into each of next 4dc, *1dc into each of next 5tr, 1tr into each of next 5dc, rep from * to end. Turn.

3rd row. 2ch, 1dc into each of next 4tr, *1tr into each of next 5dc, 1dc into each of next 5tr, rep from * to end. Turn.

Rows 2 and 3 form pattern and are repeated throughout.



▲ Cluster stitch, a particularly close fabric stitch



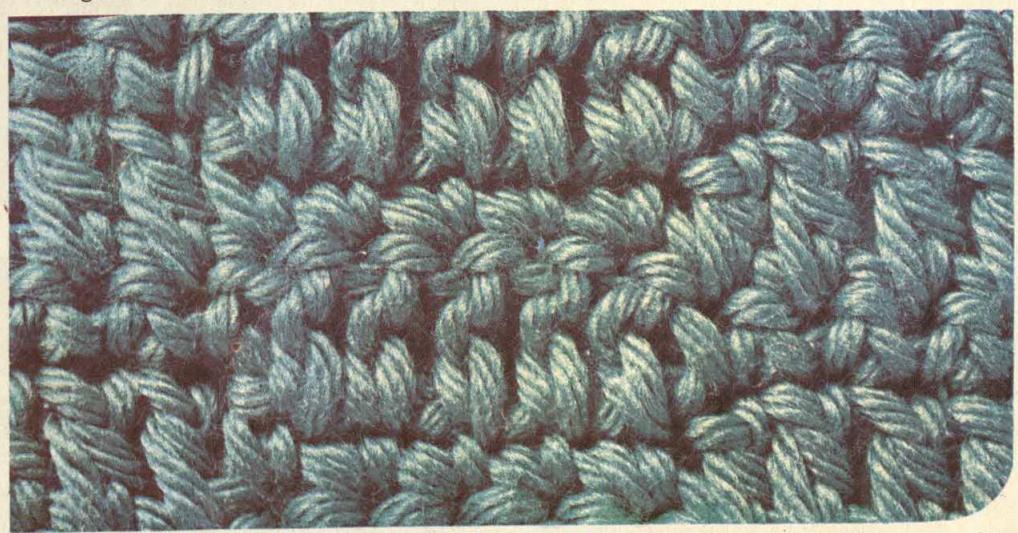
▲ Claw stitch, a fairly firm fabric stitch suitable for lightweight jackets



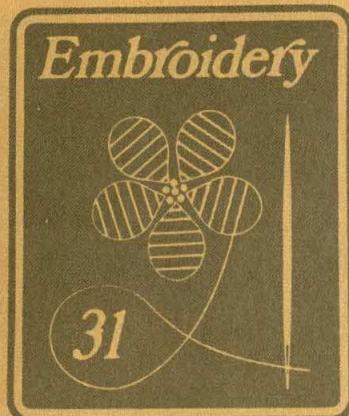
◀ Elongated basket stitch

▲ Paving stone stitch

▼ Straw stitch



Embroidery with braid and ribbon



Braid embroidery is a simple form of appliquéd. As well as being bold and decorative, dimension is added with the clever use of ribbons of different texture, beads and sequins.

Once braid embroidery is combined with other forms of appliquéd and embroidery, the possible effects are many and varied. The richly raised finish is ideal for clothes, table linen and wall panels. When working braid embroidery on table linen, remember to position the design so that there are unworked areas left for plates and glasses when the table is set.

Materials and yarns

This type of embroidery is worked with a narrow braid of wool, cotton or synthetics. The width you choose will depend on the final effect wanted and can be anything from $\frac{1}{4}$ inch to 2 inch braid. The textures can be varied by the introduction of leather, suede, felt, plastic, cord, metallic yarn, beads or sequins, intermingling these with the braid. Ribbon creates a pretty effect whether you use nylon, satin or velvet and if you are very enthusiastic, you may want to make your own braids in crochet, knitting or macramé. The decoration is stitched in place with sewing cotton, invisible sewing thread or embroidery thread if the braid is held down with a decorative stitch. Additional embroidery stitches are then used to add detail.

The background fabric should be a firmly woven material such as velvet, furnishing fabric or a strong linen.

Designs for braid embroidery

Designs should be basically simple. The technique lends itself very well to modern geometric and abstract designs formed by straight lines or free flowing curves. Detail can be added in the form of embroidery stitches or beading.

Method of working

Trace the design on to the right side of the background fabric (see Embroidery chapter 4). Stitch the outline braid round the design, (see diagram), using a simple running stitch or small back stitch about an $\frac{1}{8}$ inch long and worked at $\frac{3}{8}$ inch intervals along the centre of the braid. Machine sewing can be used provided the braid is tacked firmly in place first.

When working round corners, ease the braid so that the inside edge is slightly fuller than the outside one. The curves are then pressed into shape to lie smooth and flat.

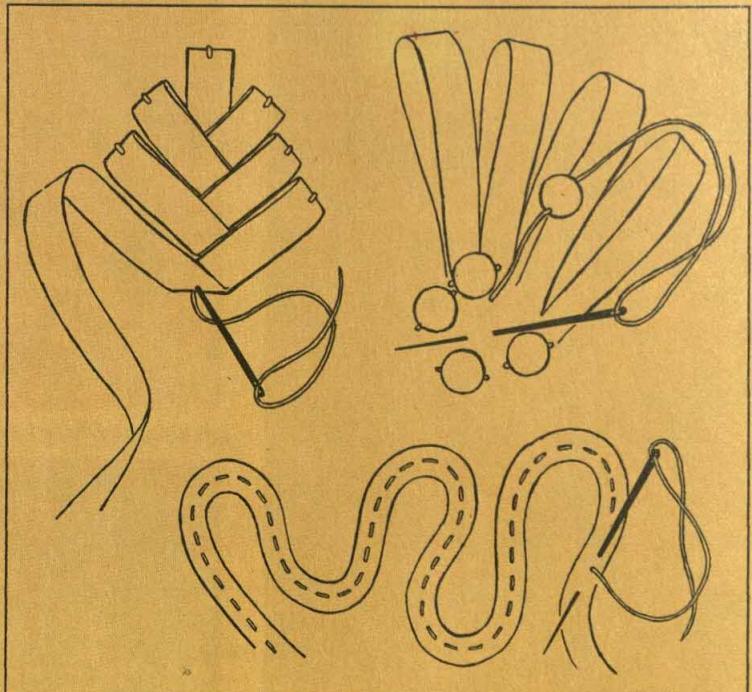
Effects with braid

Braid flowers are made by looping the braid into the shape of individual petals (see illustration). Secure the end of each loop with several stitches.

The centres of these looped flowers are decorated with embroidery stitches.

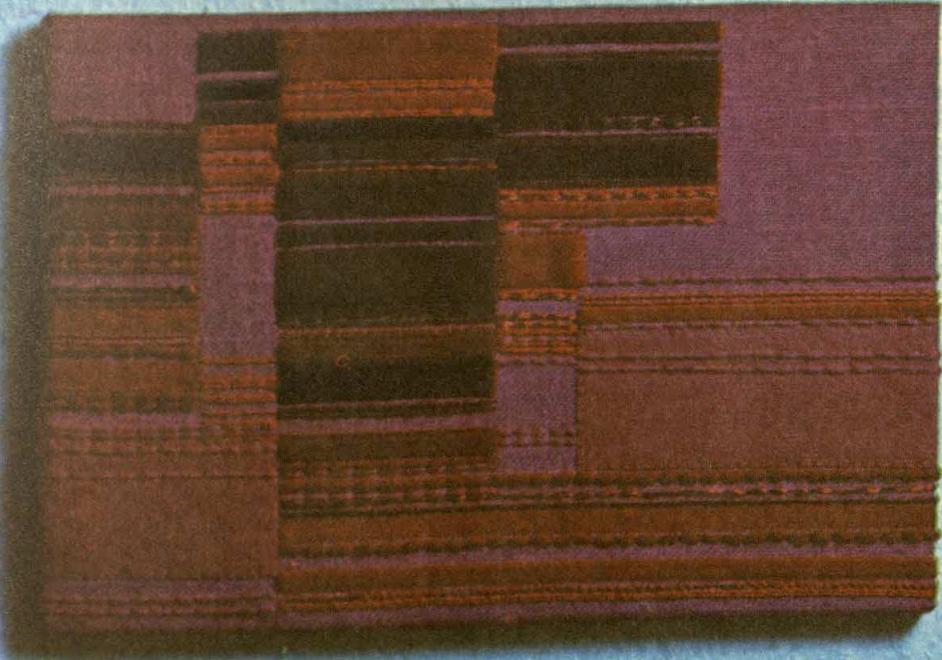
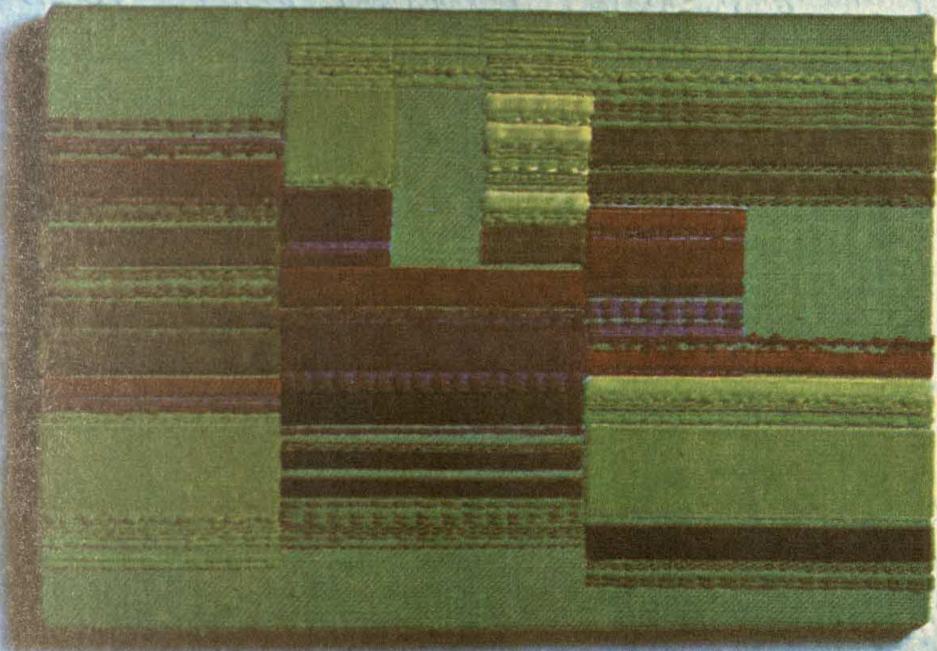
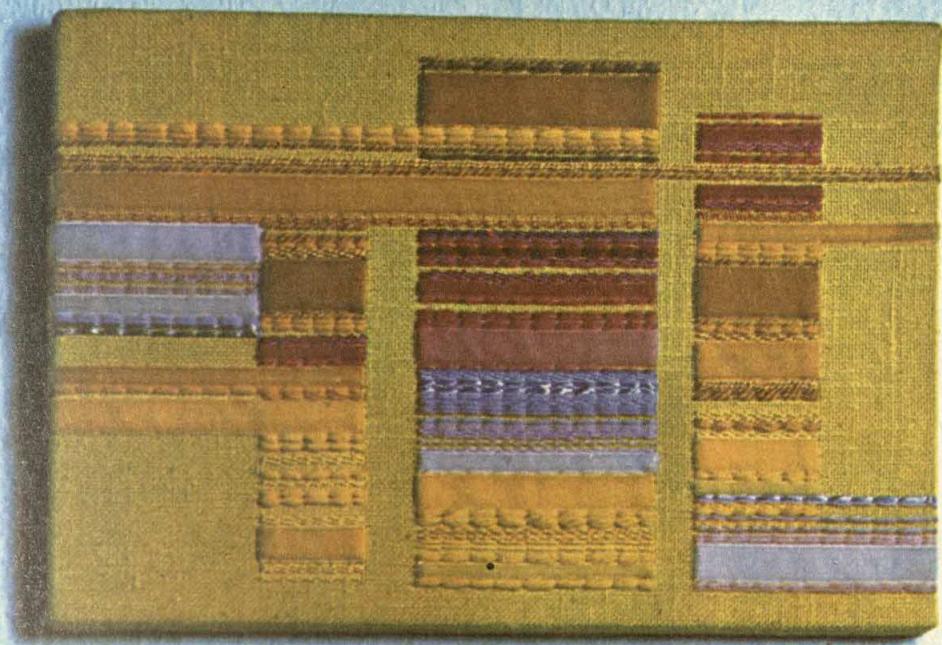


▲ Ribbons and braids can be used in a variety of ways for pictures and panels



▲ Method of stitching braid and detail showing ear of corn being worked

Ears of corn are quick to make. Mark a centre line on the background and work a line of double loops going to right and left of this centre line, stitching the loops down at the centre as you go. A single line of stem stitch forms the beard and smaller ones are made between the ends of the loops. Complete the design by couching lengths of cord or work embroidery stitches for stems and leaves.



Seasons in colour

These three panels show an interesting modern interpretation of braid embroidery using a variety of widths of velvet ribbon mounted on heavy dress linen. They are part of a set of four, each measuring 10 inches by 15 inches. The panels depict the four seasons and the three pictured here are (from top to bottom) spring, summer and autumn. It is the background colour which relates in general terms to the season.

Yellow stands for spring with the riotous colours of yellow crocuses, daffodils and jasmine, and pink hyacinths and tulips, all blending with the more subtle shades of lilac.

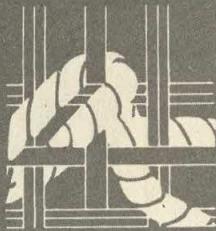
Green represents summer with its green grass, trees and red flowers, bright and clear as on a midsummer's day.

Pink brings to mind autumn sunsets and also complements the richness of the browns which suggest dying leaves and dark wet roofs.

However, only the colour categories were suggested by each season. The individual shades were dictated by working them together as a scheme within each panel and it is the use of some form of pink in each panel which unites them.

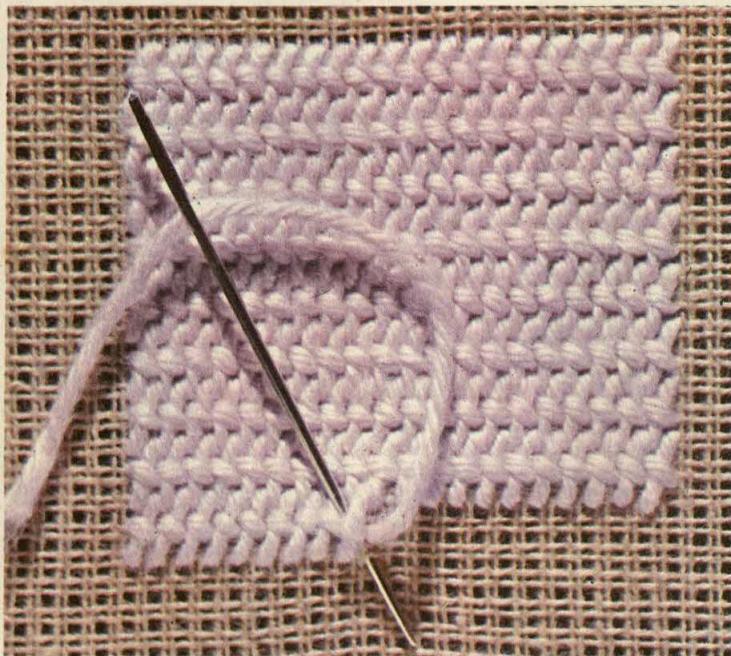
The design, materials and stitchery are kept simple to avoid detracting from this experiment in colour, which is the main object of the panels. While the various aspects of the seasons influence the colours, it is the rectangular outlines of modern architecture which inspires the symmetry of the design.

Only two stitches are used—couching and stem stitch. Plastic raffia, pearl cotton, double knitting wool and stranded cotton threads are couched in their own colour of mercerised sewing cotton so that only indentations are seen. The couching stitches are placed exactly in line with one another throughout the rows to follow through the idea of stark simplicity. All the ends of the couched threads are taken to the back of the work.



Filling in on canvas

There are many canvas work stitches which, as well as each one having a unique character of its own, create fascinating textures when repeated over large areas. This can be particularly useful when creating pictures because you can use the textures to suggest the composition of the actual subject. For example, fern stitch could represent water and Roman brick could be used for a stone building.

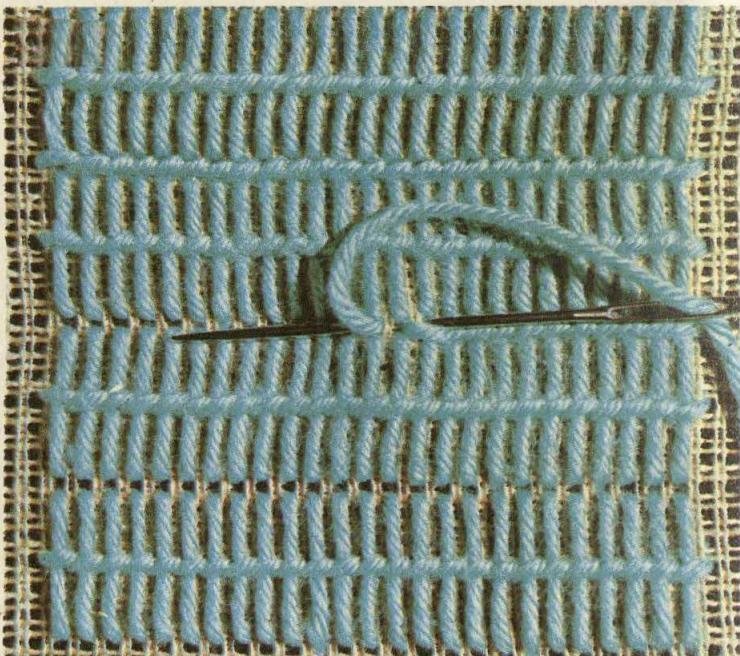
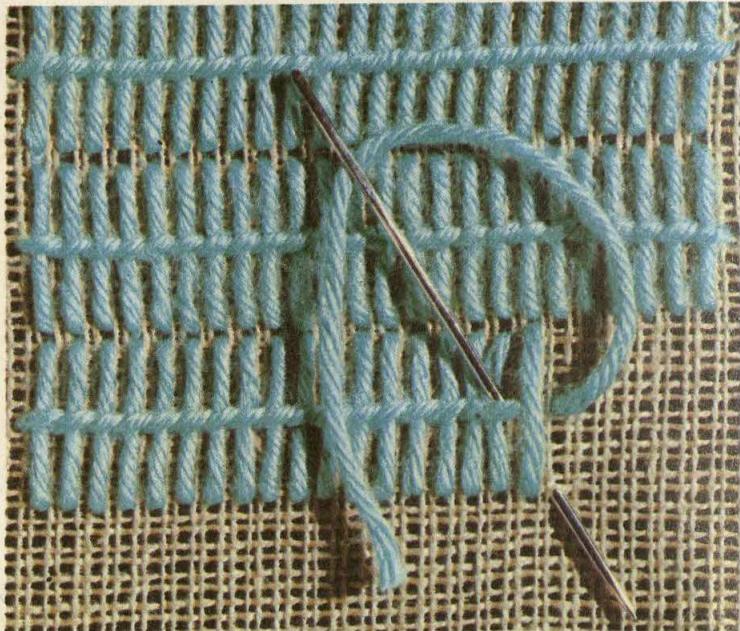


Knot stitch: working the second stage

As well as adding these stitches to your Harvest Fields sampler (Canvas work chapter 4), they can be used for backgrounds. Where gaps occur round the outline of motifs, fill in with tent stitch. The interesting textures of these stitches make them suitable for using over fairly large areas such as cushions or chair seats and by imaginative use of colour the effect can be made even more exciting. Compare Roman bricking shown here with the same stitch, illustrated in Canvas work chapter 1. Worked in pinks and mauves, it takes on a completely new look. The use of different yarns such as metallic threads or raffia instead of wool will also make the stitches look entirely different.

An interesting idea for another sampler would be to choose varying tones of a light colour in different yarns to show the texture of the stitches to the best advantage—white, a rich shocking pink or a brilliant acid green.

NB The stitches are illustrated on double weave canvas to make it easier to see exactly how each stitch is made but to ensure a close covering of the canvas, work them on single weave canvas.



Top: Roumanian or Roman stitch, stage 1 Bottom: stage 2

Knot stitch

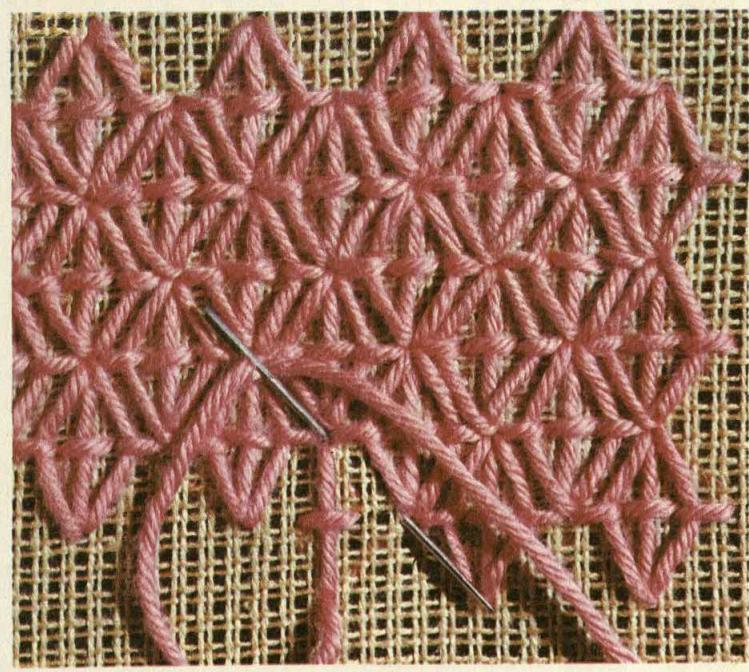
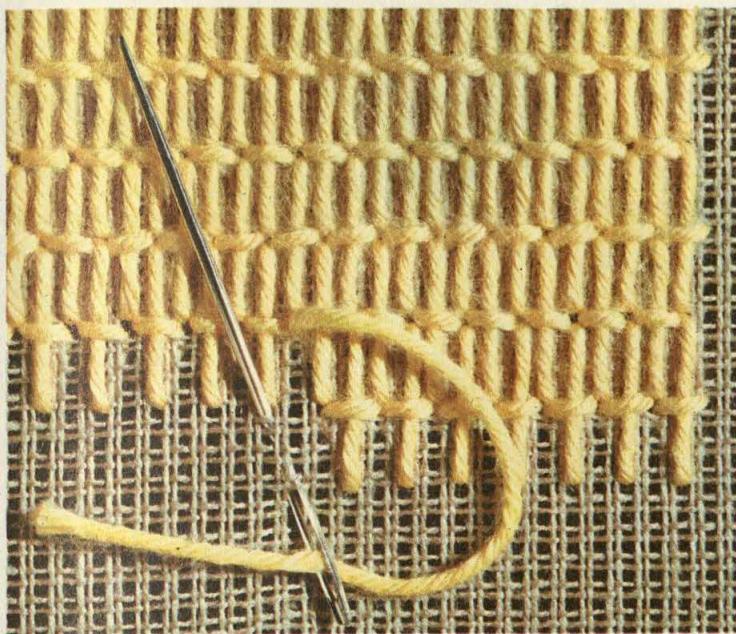
This slanting stitch is worked over three threads of canvas and caught down with a small slanting stitch across the centre of the stitch. The rows are interlocking.

Roumanian or Roman stitch

This stitch consists of two rows, linked with a row of stitches worked in a similar way to stem stitch.

Work from left to right, and work each stitch from the top down over six threads and then work the central crossbar over the stitch working from right to left, one hole out to either side of the long stitch. Complete the row in this manner.

The second row is worked in the same way. To complete the stitch, a dividing row of stem stitch is worked from right to left, moving one hole to the left and two back all the way. This dividing row can be worked in the same colour as the main stitch, or in a contrasting colour or yarn. On double weave canvas it creates an extremely pretty effect to work the main stitch over narrow strips of ribbon.



Top : Roman bricking Bottom : French stitch

Roman bricking

This is an interesting variation of Roumanian stitch which gives a rich braiding effect.

Work in the same manner as Roumanian stitch but going from right to left and taking the crossbar from left to right.

The second row is worked in the same way, from right to left, but interlocking the stitches by bringing out the first stitch from the same hole as the crossing stitch of the previous row.

French stitch

This very closely textured stitch is worked in diagonal rows from top left to bottom right. It makes a most attractive pattern for a background or to incorporate in a design.

Work the main stitch from the bottom up over four threads then a central crossbar over it from right to left. Repeat the long stitch in the same holes and then work the crossbar from left to right, starting from the same hole as the previous crossbar.

Move down four holes to start the next stitch.

Top : Fern stitch Bottom : Rococo stitch

Fern stitch

This stitch is worked in downward vertical rows.

Start from the top left of the work. Insert the needle 2 holes down and 2 across and come out again one hole to the left. Insert the needle 2 holes up and 2 across and come out again one hole below the starting point of the previous stitch.

Continue down the length of the row and work the next one immediately alongside.

Rococo stitch

This stitch gives an attractive star-like pattern and makes a good background stitch.

Work as for Roumanian stitch working either 3 or 4 long stitches all from the same holes but held apart by the crossbars as shown in the picture.

To start the second stitch bring the needle out 4 holes along from the starting point of the first stitch and fit the second row in between the sections of the first row.



Crazy daisy craze

Three-dimensional daisies give an unusual effect for an afghan rug or bedspread. Quick and easy to do, it is great fun and is something which can be tackled by all the family.

The Multi-fleur daisy loom is different from the other looms so far mentioned in previous daisy work chapters. The loom consists of a plastic ring with fixed pegs set at right angles. There is an inner circle and an outer circle of pegs so that daisies of different sizes can be worked, or three-dimensional daisies with different sized petals. Each daisy measures about $3\frac{1}{4}$ inches and, with 2 ounces of colour A and 1 ounce each of colours B and C in double knitting wool, about 32 daisies can be made working the full loom.

When using different yarns, calculate the amount needed by the yardage. Allowing for different tensions, each daisy takes about 4 yards colour A (outer petals), $2\frac{1}{4}$ yards colour B (inner petals) and 2 yards colour C (joining chain).

How to wind the daisy

Work with the loom on a flat surface and space 1 at the top. Start with the large outer petals. Place the end of the yarn in space 7 and fasten with Sellotape. Take yarn across to space 1, round outer peg to space 12, back across to space 6, round outer peg to space 7 (see diagram 1). Wind yarn round same pegs twice more so that each petal has 3 loops.

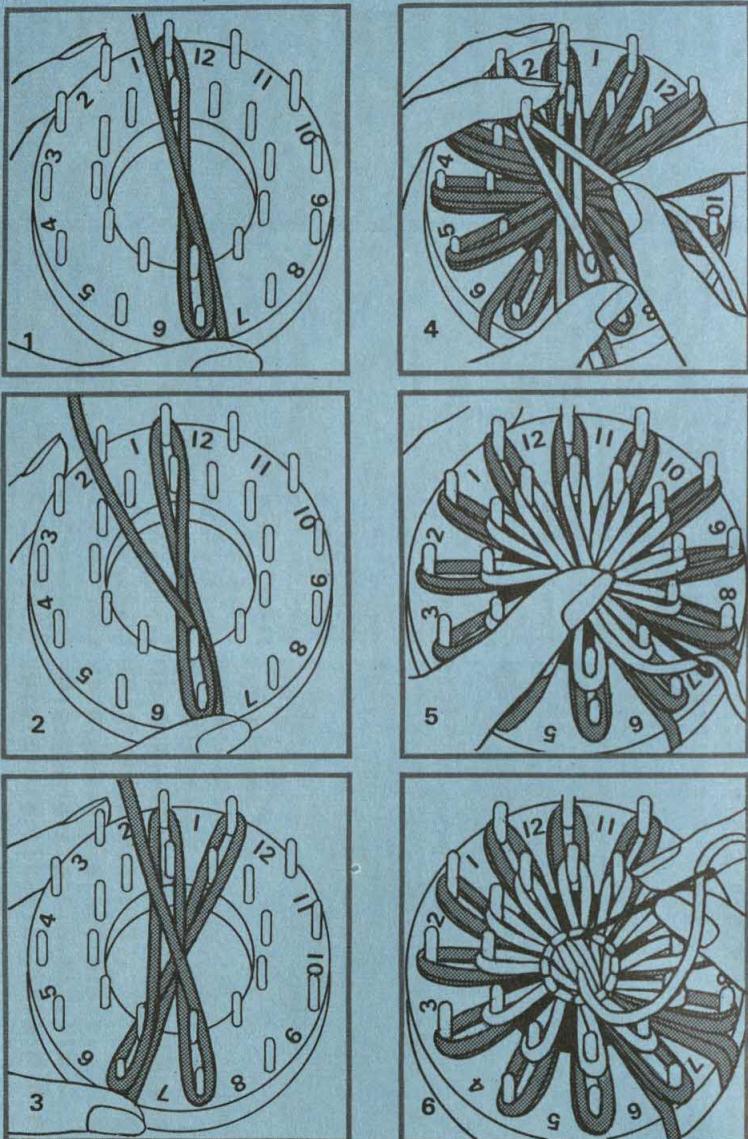
Continuing with the strand at space 7, take it across to space 2 (diagram 2), round outer peg to space 1, across to space 7, round outer peg to space 8 (diagram 3). Wind yarn round same pegs twice more to complete petals.

Continue in this way in an anti-clockwise direction until all pegs have been used and there are 12 3-loop petals, ending with yarn in space 6. Cut about $\frac{1}{2}$ -inch of yarn beyond the loom and secure with Sellotape.

Using the B colour, secure end of yarn at space 7, take it across to space 1, round inner peg to space 12, across to space 6, round inner peg to space 7. Wind yarn round same pegs once more so that each petal has 2 loops.

Continuing with yarn at space 7, take it across to space 2, round inner peg to space 1 (diagram 4), across to space 7, round inner peg to space 8. Wind yarn round same pegs once more to complete petals.

Continue in this way to wind the inner pegs until there are 12 2-loop petals, ending with yarn in space 6. Cut yarn leaving about 16 inches for sewing. Thread the end in to a tapestry needle, pass round the inner peg to space 7 and push needle through to the back at centre, taking care not to split the yarn (diagram 5). Finish off by bringing needle up through space 12, pull tightly against centre back of flower, push needle through to back between strands in space 1. Continue this backstitch until every petal has a crossbar, keeping the stitch as firm and near the centre as possible. End with the yarn at the back of the loom in space 10. Push



▲ Six stages of winding a daisy on to the Multi-fleur loom

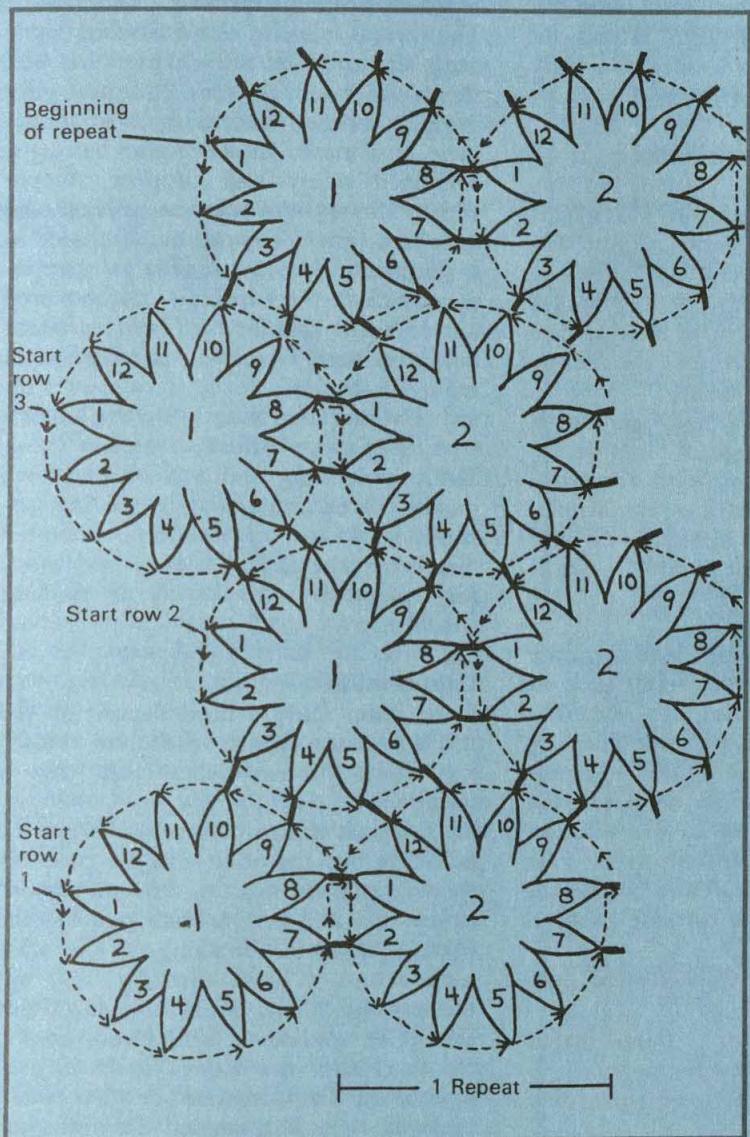
the needle through from back to front at centre and then from front to back at inner edge of any backstitch (diagram 6). Gently remove flower from loom and fasten the end securely on the wrong side. Trim the loose ends close to the centre of the flower.

Joining the daisies

With the method of joining illustrated (see diagram) the daisies retain their circular shape rather than making them into squares (Daisy work chapter 3) or joining in each daisy as it is worked (Daisy work chapter 2). This is an ideal method for a wide variety of pretty things. Begin with a small project such as a baby's bonnet or a pretty evening shawl with matching handbag.

1st row With crochet hook No.3·50 (ISR) and colour C, make loop on hook. Working from right side of flower, work 1dc in any outer petal of a flower, taking all 3 loops with care not to twist them. * 5ch, 1dc in next petal, repeat from * 6 times more, leaving last 4 petals free. *** Omitting 5ch, work 1dc in any petal on a new flower, 5ch, 1dc in next petal on new flower, drop loop from hook, insert hook in dc of 7th petal of previous flower and then in dropped loop of new flower, draw this loop through dc. ** 5ch, 1dc in next petal of new flower, repeat from ** 5 times more, leaving last 4 petals free. Repeat from *** as required.

Continue across free petals of first row as follows: from right side 5ch, 1dc in 9th petal of last flower, * 5ch, 1dc in next petal, repeat



Follow the arrows on this chart for the method of joining the daisies

from * twice more. *** 5ch, 1dc in joining between last and next flower, 5ch, 1dc in 9th petal of next flower, ** 5ch, 1dc in next petal, repeat from ** twice more. Repeat from *** across all free petals ending with 5ch, join with ss in first dc. Fasten off.

NB Rows are always worked from left to right.

2nd row 1dc in any petal of a new flower, 5ch, 1dc in 2nd petal, 5ch, 1dc in 3rd petal, drop loop from hook, insert hook in dc on 10th petal of first flower of previous row and then in dropped loop, draw this loop through dc, 5ch, 1dc in 4th petal of new flower, join to next petal of first flower of previous row as before, 5ch, 1dc in 5th petal of new flower, join to 12th petal of 2nd flower of previous row, 5ch, 1dc in 6th petal of new flower, join to dc on next petal of 2nd flower of previous row, 5ch, 1dc in 7th petal of new flower, 5ch, 1dc in 8th petal of new flower, leaving last 4 petals free. *** Omitting 5ch, work 1dc in any petal of a new flower, 5ch, 1dc in 2nd petal of new flower, join to 7th petal of last flower, 5ch, 1dc in 3rd petal of new flower, join to next free petal in previous row, 5ch, 1dc in 4th petal of new flower, join to next free petal in previous row, 5ch, 1dc in 5th petal of new flower, join to next free petal of next flower in previous row, 5ch, 1dc in 6th petal of new flower, join to next free petal in previous row, 5ch, 1dc in 7th petal of new flower, 5ch, 1dc in 8th petal of new flower leaving last 4 petals free. Repeat from *** as required. Continue across free petals as for 1st row.



Detail of the daisy afghan shown here as a bedspread

3rd row 1dc in any petal of a new flower, * 5ch, 1dc in next petal, repeat from * 3 times more, join to dc on 12th petal of first flower of previous row, 5ch, 1dc in 6th petal of new flower, join to next petal in previous row, 5ch, 1dc in 7th petal of new flower, 5ch, 1dc in 8th petal of new flower, leaving last 4 petals free. Repeat from 2nd row *** to second last flower, omitting 5ch, work 1dc in any petal of a new flower, 5ch, 1dc in 2nd petal of new flower, join to 7th petal of last flower, 5ch, 1dc in 3rd petal of new flower, join to next free petal in previous row, 5ch, 1dc in 4th petal of new flower, join to next free petal in previous row, * 5ch, 1dc in next petal of new flower, repeat from * 3 times more, ending with dc in 8th petal, leaving last 4 petals free. Continue across free petals as given for 1st row.

Repeat 2nd and 3rd rows as required.
Fasten ends securely.

To make an afghan

An afghan can be used as a rug or a bedspread. To make one measuring about 48in by 62in you will need 357 daisies. This will take 22 1oz balls colour A (illustrated here in white), 13 1oz balls colour B (yellow) and 10 1oz balls colour C (green), all in double knitting. Join the daisies in alternating rows of 16 and 15 to make 23 rows in all. When completed, pin out with rust proof pins and cover with a damp cloth. Do not remove pins until cloth is dry.



Dealing with disasters

Successful stain removal depends upon two factors: treating a spot or stain as soon as possible after it has occurred, and using cleaning methods and chemicals which have a sensible relationship to the staining agent.

Stains left on fabrics for any period of time can become more difficult to remove, and emergency treatment can often make stain removal easier. Stains originating from tea, coffee, fruit juices and most alcoholic drinks, for instance, must be treated with water immediately and grease spots should be dusted with talcum powder or powdered chalk. The information in this chapter relates to the removal of small spots and stains.

Types of stains

The three main types of stains are: those originating from substances based on water (for example, fruit juices, alcoholic drinks) which, in the majority of cases, can be removed with water; those which contain oil, waxes and greases (butter, candle grease) and require the use of dry solvents to effect their removal; stains originating from chemical substances (paints, lacquers, glues), which are best treated by professional cleaners.

Three types of fluids are used mainly in the treatment of stains: liquid oxidising bleaches (hydrogen peroxide and sodium hypochlorite); solvents (acetone, surgical spirit, white spirit, carbon tetrachloride and trichloroethylene-based compounds) and liquid detergents.

The chart shows the dilution of recommended stain removal fluids and care should be exercised in their use.

Using bleaches

Bleaches are used, after soaking, for removing the residue of stains from fabrics. (Stains originating from beer, coffee, blood, fruit juices, and similar substances fall into this category.) The treatment of these stains (see stain removal chart), involves the removal of surface deposits, then soaking the fabric with water, or water and detergent, and afterwards, the application of a bleaching agent.

Two main types of liquid bleaches can be purchased domestically—hydrogen peroxide and sodium hypochlorite (laundry bleach, recognisable by smell). Diluted hydrogen can be used safely on all fabrics where the colours will withstand bleach treatment. Sodium hypochlorite bleach, even when diluted, MUST NEVER be used on articles made of wool, silk or rayon, or fabrics which have been given a flame proof or crease resistant finish.

Most proprietary detergent powders contain sodium perborate, a powdered form

of oxidising bleach, which can often be used to remove stains from fabrics or articles capable of being washed at a high temperature (176°F, 80°C).

Do's and don'ts with bleaches

Always test for colour fastness on an inside hem or an inconspicuous part of the garment before using bleach. Place the area to be tested between two pieces of white cloth and iron warm (Setting No.2). If no colour transfer occurs the fabric can be considered colour fast, and the bleach treatment can be used safely.

Always rinse the fabric thoroughly with water to remove all traces of bleach after treating a stain, and then wash normally. Never use undiluted bleach on any article. Never use a bleaching treatment on any garment labelled 'dry clean only'.

Using solvents

Solvents are used on stains which originate from oil or have a grease base, such as butter, lipstick, oil, paint, tar and substances such as nail lacquer and chewing gum. Most solvents are highly inflammable and those which can be purchased domestically are shown in the dilution chart. Solvents and chemicals marked on the chart with a red skull and crossbones should be handled with extreme caution.

Do's and don'ts with solvents and chemicals

Never use solvents near a naked flame (and this includes lighted cigarettes).

Never use solvents in a closed room or a confined space.

Never use acetone on articles made of or containing acetate or triacetate rayons.

Never apply a second, different solvent or chemical until the first has dried out and the fabric has been rinsed with water.

Never use an iron to dry solvent-wet fabric. Leave the solvent to dry by evaporation.

Always test fabric colour fastness, especially when treating printed fabrics.

Equipment needed for removing stains

Pre-planning your stain-removal equipment will mean that sudden accidents need not result in permanent damage to clothes and household items. Keep all your equipment together in a cool place, on a high shelf if possible, away from the reach of children. Solvents and chemicals should always be stored away from open fires, cookers and naked lights and, if poisonous chemicals form part of your stain removing equipment, the store place must be a cupboard which can be securely locked.

Stain-removing liquids

The various solvents, chemicals and detergents discussed in this chapter are best stored in 1 ounce and 2 ounce glass dropper bottles. Chemists can supply these bottles, the most suitable having a combined safety and dropper stopper which allows liquid to be applied one drop at a time. They can be purchased in a clear and also tinted glass so that reagents which react to light can be stored safely. Your chemist will advise which kind you need when you purchase stain removing liquids.

Label bottles clearly and give the labels a coating of clear varnish to protect them. Bottles containing liquids which are shown on the chart as dangerous, or needing special care in their use, should be identified clearly on the label. A large red cross, for danger, is a good way of marking the label.

Useful tools

Some stains leave a hard deposit on the surface of the fabric—chocolate, blood, egg white and ice cream each leave a residue.

This deposit has to be removed from the fabric before the stain can be properly treated. A bone spatula, flat and smooth at one end and with a blunt point at the other is ideal for breaking up the stain residue and, if used carefully, will not damage the fabric. Stain removing fluids should be applied to fabrics very gently. You will find this easier to do if your equipment includes one or two small sticks of wood with padded tips and some bristle brushes. Cotton wool 'buds', available from chemists, are effective for applying solvents to very small stains. For treating larger stains, pad the end of a wood stick with a piece of cotton wool, cover it with a scrap of cotton and tie the pad to the stick securely with cotton thread.

Artists' natural bristle paint brushes are ideal for stain removal. Choose brushes with a flat edge, about $\frac{1}{4}$ inch to $\frac{3}{8}$ inch wide. A fairly stiff bristle is suitable for working on woollens and a soft bristle for delicate fabrics. It is advisable to keep a white bristle brush for working on white fabrics.

An absorbent pad is necessary during stain spotting operations, to soak up the dissolved stain and the excess solvent or chemical. Towelling is ideal for this purpose. Cut a piece of towelling measuring 36 inches wide and 18 inches deep and fold it into a pad 9 inches by 9 inches. Cover the towelling pad with a piece of clean white cotton. The pad should be laundered frequently.

Dilution chart

Your stain removal equipment should also include small pieces of muslin for 'feathering out'—the term used for gently spreading the area of the solvent—and a small piece of chamois leather, ideal for soaking up excess water quickly.

Removing a stain

Identify the source of the stain, taking emergency action as soon as possible after the accident has occurred. Emergency measures include applying water to water soluble stains and talcum powder or chalk to grease-borne stains.

Check with the stain chart on the next page and prepare all the equipment you need, including a large glass or china bowl if a small area of fabric requires soaking. The stain removal chart on the following page gives stage-by-stage instructions for dealing with specific stains on both washable fabrics and those which can only be dry cleaned. Make sure that you proceed exactly according to the instructions given.

Where the chart instructions indicate that a stain is to be 'treated' or 'spotted' with a chemical or solvent, position the article with the stain side downwards on the cotton-covered towelling pad. Working from the back of the stain, apply the solvent gently, working in a ring just outside the stain and proceeding towards the centre, using more solvent as you work. Persevere gently with the treatment—repeated, mild applications are often more successful than a drastic process involving a high concentration of chemicals. Some treatments suggest that the stains should be 'flushed out' with solvent after the stain has been treated. This means using a drop or two of clean solvent on the site of the stain, to remove any particles of matter which may have become trapped between the fabric fibres.

Do's and don'ts in stain removal

Never attempt to treat fabrics which have special finishes or laminated or foam back construction.

If the cause of a stain is unknown, always use water first. If water is unsuccessful, dry the fabric and try recommended solvents. Oxidising bleaches and acids should only be used as a last resort.

Do not attempt stain removal with solvents if garments are badly soiled or a 'ring' will develop which may be difficult to remove. Take the garment, untreated, to a professional dry cleaner and tell him the origin of the stain.

Always use solvents and chemicals with extreme caution, in the recommended strengths, and be careful not to let drips fall on other parts of the garment.

Chemical	Recommended concentration	Notes
Acetic acid	1 part to 4 parts of water	Never use full strength
Acetone	As purchased	Alternative to amyl acetate
Alcohol	As purchased	Surgical spirit
Ammonia	1 part to 5 parts of water	DANGEROUS at full strength
Amyl Acetate	As purchased	Alternative to acetone
Borax	1 dessertspoonful to $\frac{1}{2}$ pint water	Very weak alkali which can be used on delicate colours as an alternative to ammonia
Carbon tetrachloride	As purchased	Must not be used in a confined space
Detergent—enzyme	Use as recommended by the manufacturers	Any proprietary brand
Detergent—liquid	1 part to 4 parts of water or at normal wash strength	Neutral type such as Stergene
Glycerine	As purchased	Stain lubricant in wet treatments
Hydrochloric acid	1 part with 3 parts of water	DANGEROUS—can be used as an alternative to oxalic acid
Hydrogen peroxide	1 part of 10 volume to 4 parts of water	Never use full strength. Soak in solution for up to 12 hours. Rinse out thoroughly
Oil of eucalyptus	As purchased	
Oxalic Acid	1 plastic teaspoonful to one pint of water (plastic or glass container only)	VERY DANGEROUS POISON. NOT TO BE USED ON WOOL OR SILK
Sodium hypochlorite	For small stains: $\frac{1}{2}$ fluid oz to 2 pints cold water. For large stains: $\frac{1}{2}$ fluid oz to $2\frac{1}{2}$ gallons of cold water	Treatment must not continue for more than 5 minutes. Rinse out thoroughly Soak the complete article for not more than 15 minutes. Rinse out thoroughly

Follow the stain treatment instructions on the next pages stage by stage in the order given. Dilute chemicals to the strengths given in the dilution chart and always rinse out one chemical before applying the next.

Stain removal methods should not be attempted on large stains; refer these to a professional dry cleaner. It is recommended that thin rubber gloves be worn while handling chemicals, bleaches and solvents.



While every effort has been made to check and test the information given in this chapter, the publishers of Golden Hands accept no responsibility for loss of or damage to property or injury to persons caused by accidents arising from the use of this information.

A B C D

•Stain removal chart•

E F G H I J K L M

Stain	Washable white or fast dry articles	Coloured, delicate or dry clean only articles
Beer	<p>Cottons—wash at high temperature and clear residual traces with sodium hypochlorite bleach.</p> <p>Wool and Silk</p> <ol style="list-style-type: none"> 1. Spot with acetic acid (vinegar). 2. Rinse out with water. 3. Hydrogen peroxide bleach. Soak if necessary. 	<ol style="list-style-type: none"> 1. Apply cold water. 2. Spot with acetic acid—rinse well.
Blood	<ol style="list-style-type: none"> 1. Brush off surface deposits. 2. Soak in handwarm solution of enzyme detergent. 3. Cottons—treat with oxalic acid—rinse well then if necessary use sodium hypochlorite bleach. Wool and Silk—treat with hydrochloric acid—rinse out and then hydrogen peroxide bleach if necessary. 	<ol style="list-style-type: none"> 1. Treat with cold water containing ten drops of liquid detergent. 2. Apply acetic acid (vinegar)—rinse out thoroughly. 3. Refer persistent staining to professional treatments.
Butter	<ol style="list-style-type: none"> 1. Apply carbon tetrachloride or trichloroethylene— 2. flush out with excess solvent. 	Same treatment.
Chocolate	<ol style="list-style-type: none"> 1. Soak in warm enzyme detergent. 2. Cotton—sodium hypochlorite bleach (see dilution chart). Wool—hydrogen peroxide bleach (see dilution chart). 	<ol style="list-style-type: none"> 1. Treat with luke-warm water. 2. Treat with borax solution—rinse out thoroughly. Apply acetic acid—rinse out thoroughly.
Coffee	<ol style="list-style-type: none"> 1. Soak in liquid detergent solution over night. 2. Wash in normal way. <p>If stain persists</p> <p>Cottons—treat with sodium hypochlorite bleach.</p> <p>Wool and silk—treat with hydrogen peroxide. (see dilution chart)</p>	<ol style="list-style-type: none"> 1. Treat with luke-warm water. 2. Apply acetic acid (vinegar)—rinse out thoroughly. <p>If stain persists</p> <p>Use hydrogen peroxide if colour permits, or refer stains to professional treatment.</p>
Clear oil	Apply carbon tetrachloride or trichloroethylene.	Flush out with excess solvent.
Dyes	<p>Cotton</p> <ol style="list-style-type: none"> 1. Treat with surgical spirit made alkaline with ammonia (5 drops to one eggcupful of spirit). 2. Wash in normal way. <p>Wool and Silk</p> <ol style="list-style-type: none"> 1. Treat with hydrogen peroxide bleach—rinse out. 2. Wash in normal way. 	Domestic treatments not advised.
Egg (yolk and white)	<ol style="list-style-type: none"> 1. Remove surface deposits with dry brush. 2. Soak in enzyme detergent solution. 3. Wash in normal way. 	<ol style="list-style-type: none"> 1. Remove surface deposits. 2. Apply cold water. 3. Residual traces may respond to dilute ammonia if colour permits.
Fruit juices	<p>If fabric is suitable, wash at a high temperature</p> <ol style="list-style-type: none"> 1. Treat other fabrics with a weak solution of liquid detergent followed by normal wash. 2. Cottons—residual traces, treat with sodium hypochlorite bleach. Wool and Silk—treat with hydrogen peroxide. 	<ol style="list-style-type: none"> 1. Treat with cold water and liquid neutral detergent. 2. Refer extensive or residual stains to professional treatment.
Grass	<ol style="list-style-type: none"> 1. Treat with surgical spirit. 2. Wash in normal way. 3. Bleach with hydrogen peroxide. 	<ol style="list-style-type: none"> 1. Treat with surgical spirit and refer for professional treatment.
Grease Oil	<ol style="list-style-type: none"> 1. Apply carbon tetrachloride or trichloroethylene. 2. Flush out with excess solvent. 	Same treatment.
Hair lacquer	Treat with amyl acetate BUT NOT ON ACETATE OR TRIACETATE RAYONS.	Same treatment.
Ice Cream	<ol style="list-style-type: none"> 1. Remove surface deposit with dry brush. 2. Treat with carbon tetrachloride or perchloroethylene. 3. Wash in normal way. 	<ol style="list-style-type: none"> 1. Remove surface deposits. 2. Dab with a weak solution of liquid detergent—rinse and dry. 3. Apply solvent—rinse with excess solvent.

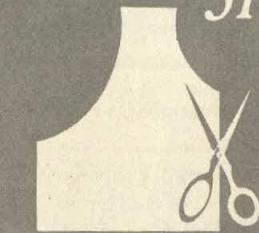
NOPQRSTUVWXYZ

Stain	Washable white or fast dry articles	Coloured, delicate or dry clean only articles
Ink (ball point)	1. Treat with surgical spirit until no more colour can be removed. 2. Wash in normal way.	1. Treat with surgical spirit. 2. Residual stains to professional treatment.
(blue black)	Treat as for Metallic stains	Same treatment.
Lipstick	1. Treat with perchloroethylene or carbon tetrachloride—dry. 2. Treat with liquid detergent—rinse. 3. Wash in normal way.	1. Treat with dry solvent. 2. Apply oil of eucalyptus. 3. Rinse with dry solvent.
Metallic stains	Cottons 1. Soak in oxalic acid solution (see dilution chart) 2. Rinse well. 3. Wash in normal way. Wool and Silk 1. Spot treat with hydrochloric acid (see dilution chart) 2. Rinse well. 3. Wash in normal way.	DO NOT ATTEMPT DOMESTIC TREATMENTS.
Milk	1. Soak in a solution of enzyme detergent. 2. Wash in normal way.	1. Treat with cold water only. 2. Refer residual traces to professional treatment.
Nail varnish	Treat as for Hair lacquer BUT NOT ON ACETATE OR TRIACETATE RAYONS.	
Paint (emulsion)	1. Remove by soaking in cold water. 2. Wash in normal way.	1. Treat with cold water. 2. Residual traces to professional treatment.
(oil)	1. Treat with trichloroethylene or carbon tetrachloride. 2. Flush-out with excess solvent—allow to dry. 3. Wash in normal way.	Treat with dry solvent and then refer for professional treatment.
Scorch	1. Brush-off surface marks. 2. Wash in normal way. 3. Bleach with hydrogen peroxide. INTENSE SCORCH MARKS MUST BE CONSIDERED PERMANENT	1. Brush-off surface marks. 2. Treat with warm borax solution (one dessert-spoonful to $\frac{1}{2}$ pint water). 3. Rinse well. 4. Bleach with hydrogen peroxide if colours are fast.
Shoe polish	1. Treat with dry solvent—allow to dry. 2. Soak in liquid detergent. 3. Wash in normal way.	1. Apply dry solvent—allow to dry. 2. Treat with glycerine. 3. Rinse in cold water.
Tar	1. Soften stain with margarine or butter. 2. Apply dry solvent. 3. Repeat treatments until marks are removed. 4. Wash in normal way.	1. Soften with margarine. 2. Apply dry solvent—rinse through with excess solvent. 3. Residual stains to professional treatment.
Tea	1. Soak in liquid detergent solution. 2. Wash at a high temperature if fabric permits or treat with hydrogen peroxide bleach.	1. Treat with cold water. 2. Treat with diluted liquid detergent. 3. Bleach with hydrogen peroxide if colour permits.
Wine	1. Soak in liquid detergent solution. 2. Wash in normal way. Residual traces 3. Cotton —sodium hypochlorite bleach. Wool and Silk —hydrogen peroxide bleach.	1. Apply cold water. 2. Treat with water and liquid detergent. 3. Bleach with hydrogen peroxide if colour permits. 4. Residual stains to professional treatment.
Urine	1. Soak in liquid detergent. 2. Wash in normal way. 3. Treat residual stains with acetic acid (vinegar)—rinse well. 4. Treat with dilute ammonia. 5. Re-wash.	1. Apply cold water. 2. Treat with acetic acid (vinegar)—rinse. 3. Treat with dilute ammonia. 4. Bleach with hydrogen peroxide if colour permits.



Dress-making

31



Making up the kilt

The previous chapter covered the preparations for kilt making—working out the pleating, calculating yardage and choosing suitable fabrics. Here there are full instructions for making the short kilt for a 23 inch maximum skirt length. The diagram shows you the pleating sequence at a glance and you can easily substitute your own working measurements where they differ from those given. If you decide to make a long-length kilt from a commercial paper pattern you'll find the know-how in this chapter invaluable.

Preparing to pleat

Study figure 1, which is the pleating diagram. You will notice that there is an inverted pleat at the inner edge of the upper front panel. This is an extra pleat not accounted for in the pleat number, but allowance was made for it in the 5 inches added for neatening and finishing the upper front panel, when calculating yardage. The inverted pleat enables the panel to lie flat and hang well. The pleat sequence for the kilt remains the same for all sizes apart from the measurement for the panels and the number of pleats. The pleating diagram indicates a left hand fastening: for right hand fastening, simply reverse the reading of the diagram.

Making the kilt

Cutting. Prepare the fabric for cutting as for the child's pleated skirt in Dressmaking chapter 13. Measure and mark the skirt lengths across the fabric, add hem and waist-seam allowances and cut.

Making the hem. Make the hem first, before pleating, leaving 3 inches to each side of the seam(s) just tacked. Press.

Pleating. With the fabric right side up and following figure 1, mark all the pleat lines, seam lines and edges with tacking. Also mark the Centre Front on both panels. Where the fabric is to be joined finish with a half pleat depth and seam allowance and start the next section with a seam allowance followed by half a pleat depth.

Starting with the left panel pleat from left to right pinning as for tailored pleats (see Dressmaking chapter 15). Make the inverted pleat by folding the upper front panel edge to meet the fold of the last pleat.

You are now ready to tack the pleats. Since the skirt is fitted from the hip line into the waist, tack each pleat from hip line to hem only and leave the top pinned for tapering.

Stitching the seams. Join the skirt sections making sure as you tack and stitch each seam that it forms the inside crease of the pleat. Finish the hem at the base of each seam. (See the side-seam for the child's pleated skirt, Dressmaking chapter 13.)

Tapering the pleats

The chart here shows you a simple way of calculating how much to taper each pleat.

What to do	For example 25in waist, 30in hip	For your own use
1. Add 2in ease to the waist measurement.	$25\text{in} + 2\text{in} = 27\text{in}$in + 2in =in
2. Find the difference between this figure and the hip measurement plus ease (3in)	$33\text{in} - 27\text{in} = 6\text{in}$in —in =in
3. Divide the amount equally by the number of pleats (don't forget the inverted pleat!)	$6\text{in} \div 26 \text{ pleats} =$ about $\frac{1}{4}\text{in}$ for tapering each pleatin \divpleats =in

The dash lines indicated on figure 1, show you how to taper the pleats. Roll under the edge of each pleat and bring it to meet the distance line of the next pleat. Be sure that each pleat runs back into the original line at the hips.

The fitting

Tack the top of the pleats firmly into position and press the pleats all the way down.

Cut a waist-band the full length of the waist edge and tack it to the kilt.

Try on the kilt, and wrap the panels so that the Centre Front lines meet. There must be enough ease for the panels to stay fully wrapped and not pull away from each other.

Use the fitting hints for the knife-pleated skirt in Dressmaking chapter 15 when you look at the pleats. You will find the skirt fitting guide in Dressmaking chapter 6 useful too.

Mark any faults and correct them, unless you find you need to cut a curve for the waist—this should be done after you have stitched the pleats.

Finishing the kilt

Stitching the pleats. Remove the waist-band and topstitch each pleat close to the edge, from the waist to the hip line. Press.

Curving the waist. If you need to cut a waist curve, do so now. With the panels wrapped in position, fold the kilt in the Centre Front lines and pin it together along the waist line. Curve the waist following the instructions in Dressmaking chapter 6. Tack the top of the pleats along the new seam line.

Fringing. To finish the upper front panel you can make your own fringe from the kilt material.

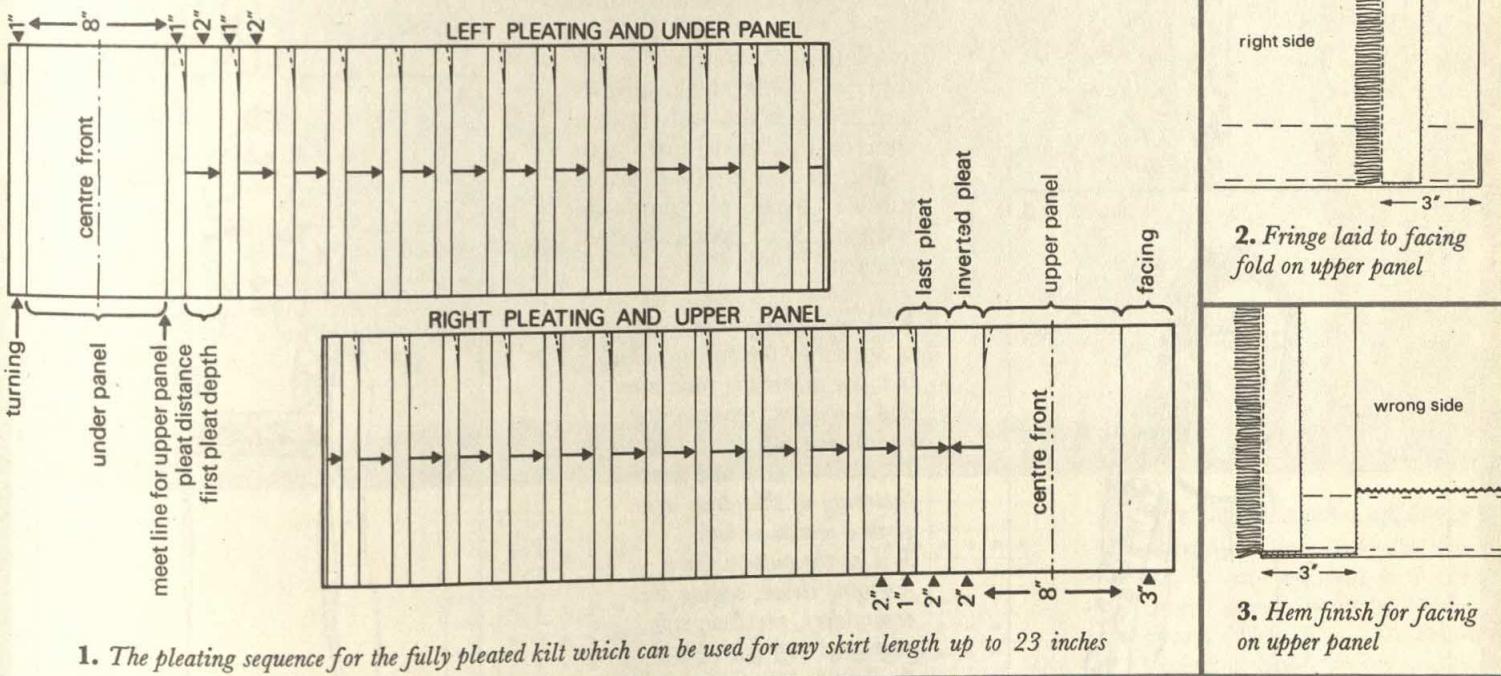
Cut a strip about 2 inches wide, a little longer than the length of the panel. Carefully lift out the threads from one edge until the fringe is about $\frac{3}{4}$ inch wide. Lay the fringed strip on the facing fold line of the upper panel as shown in figure 2 and stitch along this line. Neaten, then hand-sew the inside raw edge to the facing.

Finishing the panels. Fold under the 3 inch facing on the upper front panel and the 1 inch turning on the edge of the under panel over the hem. Tack and hand-sew as shown in figure 3.



The short kilt opened out to show the pleating and finishing details

Use this diagram as your guide for pleating the kilt.



1. The pleating sequence for the fully pleated kilt which can be used for any skirt length up to 23 inches

Fastening the waist-band. Before you attach the waist-band, consider the way you want the kilt to fasten. You can fasten it with a hook and eye but if you want to be traditional, make a tab and buckle fastening—for this you can use the instructions for the buckle belt with pointed end in Dressmaking chapter 12.

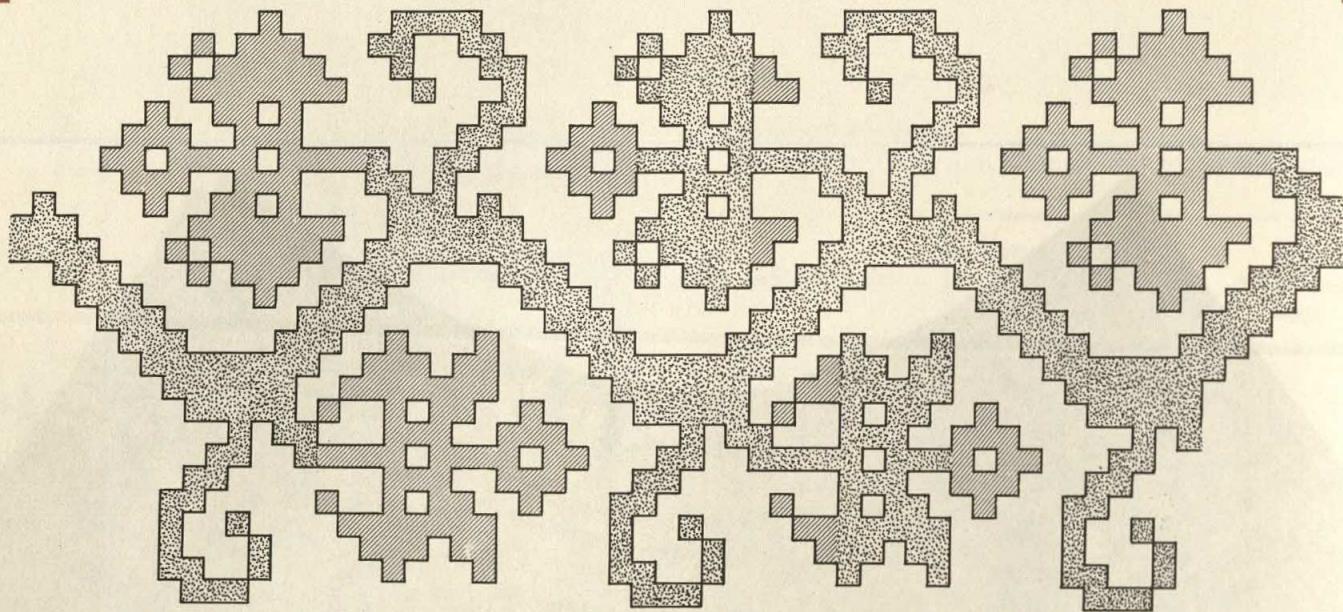
The tab should project about 5 inches from the end of the waist-band and there are two methods of attaching it, depending on the type of waist-band you are making.

Method 1. If you are making a waist-band with an elasticised back, the tab must be attached before you finish the end of the waist-band. Make the tab a fraction narrower than the waist-

band, insert the raw edge into the end of the waist-band on the upper front panel, then stitch twice across the end to secure it.

Method 2. If you are making a plain waist-band, cut the tab slightly longer than 5 inches and make both ends pointed. Lay one pointed end on to the end of the waist-band and topstitch neatly following the shape of the point.

For both methods, the buckle can be stitched straight on to the waist-band in line with the tab, or you can make a belt end for it and then sew it securely to the waist-band. Use strong hooks and eyes or a trouser hook and bar on the under panel to hold the wrap in position.

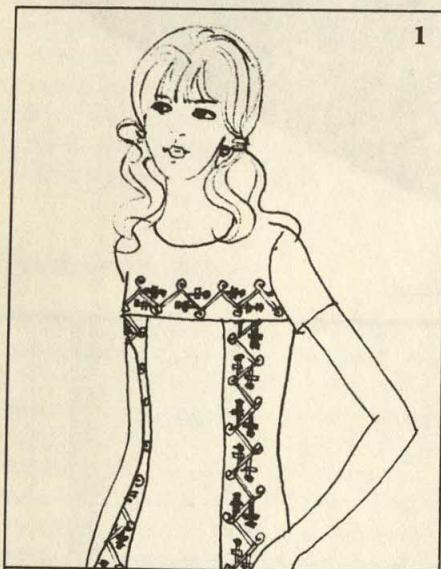


Fashion Flair **Bright on white**

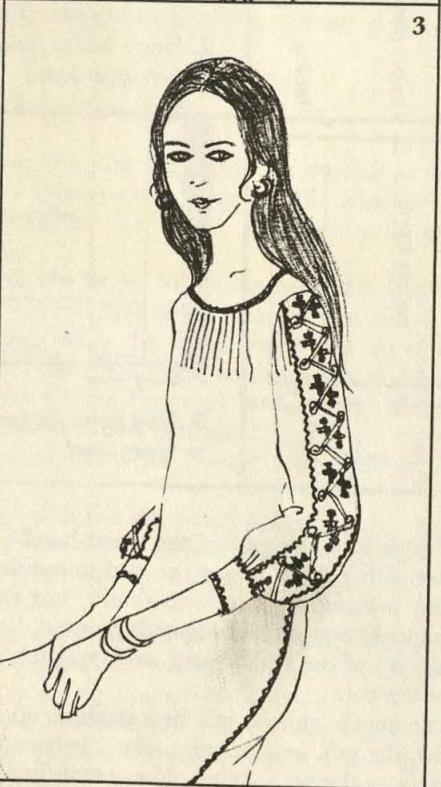
White dresses are cool for summer but to prevent the look becoming positively icy, it is a worthwhile fashion touch to add an embroidered contrast. This elegant, stylised design is shown here in a charted pattern and can easily be worked in cross stitch, blocks or bands of satin stitch, or even in square eyelets.

- 1.** The seaming of this dress is defined by the pattern which is taken across the yoke seam and down the front seams which lead into the pockets
- 2.** The 'V' neck and front fastening of this dress are given a waistcoat look
- 3.** Use the pattern for a feminine sleeve, edging the embroidery, neckline, side seam and cuff with braid
- 4.** The design gives a bold look to a square neckline and huge patch pockets

Golden hint. Always work the embroidery on to the garment pieces before making them up. You will then be working on flat surfaces, handling the minimum amount of fabric.



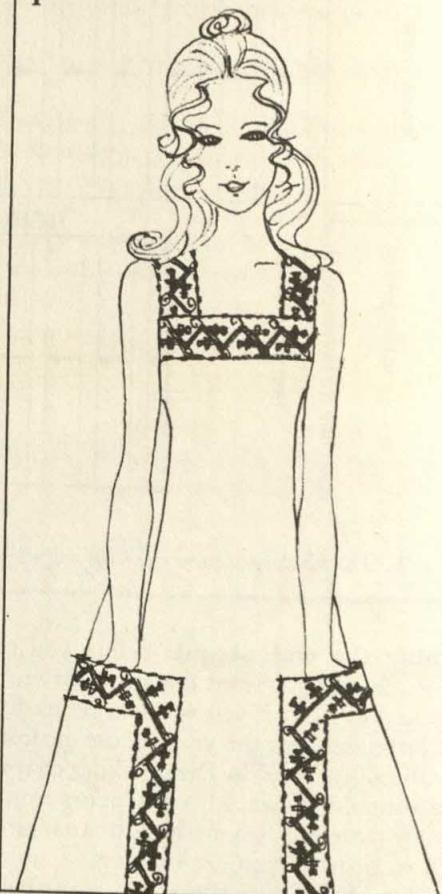
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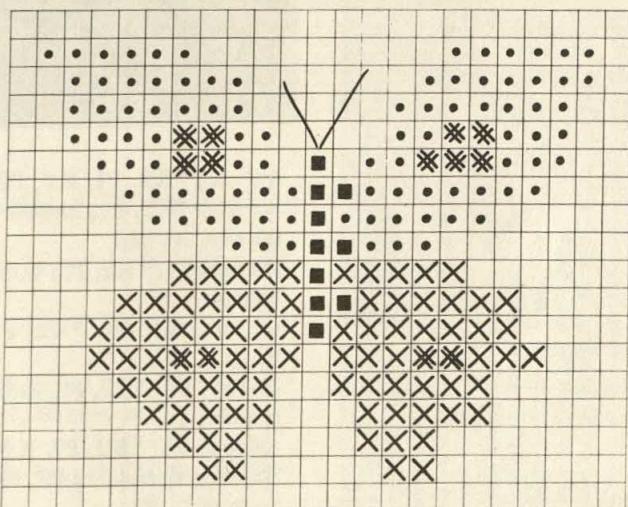


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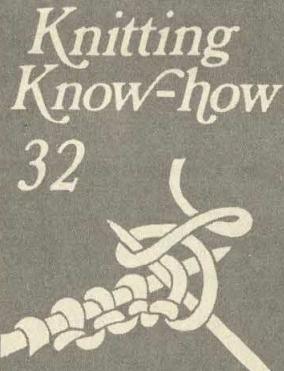
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Pattern Library



Flutter by with a butterfly!

Crochet Know-how chapters 32, 33 and 34 deal with jacquard motifs, working from a chart. Use this attractive design to brighten up a plain crocheted sweater, working the butterfly motif into the pattern or using the design for a pocket. This example is shown worked in double crochet. For a colourful mat or oven cloth, finish the edges in a contrast colour, choosing any of the edgings from Crochet Know-how chapters 10 and 23.



Bobbles big and small

Variations of bobble stitch give a wonderfully textured fabric and are shown to their best effect in combination with other traditional stitches in Aran knitting.

By working the bobbles in groups on a plain stocking stitch background you can achieve an interesting, crunchy pattern suitable for almost any type of garment. The cardigan illustrated in this chapter, for instance, shows groups of bobbles worked into a diamond shape and featured as decorative panels on the fronts of an otherwise basically plain garment.

To work a small bobble

Cast on a number of stitches divisible by 6, plus 5 stitches. For example 36 (ie 6×6) + 5 = 41 sts. Beginning with a knit row, work two rows stocking stitch.

1st row. K2 sts, work a bobble by K 5 times into next st, first into the front then into the back alternately and leaving last st on left-hand needle. Slip st off left-hand needle leaving 5 sts on right-hand needle. Pass 2nd, 3rd, 4th and 5th sts over first st and off right-hand needle to complete bobble, *K5 sts, make a bobble in 6th st as before, rep from * to last 2 sts, K2.

2nd row. P to end.

3rd row. *K5 sts, make a bobble in next st as before, rep from * to last 5 sts, K5.

4th row. P to end.

These 4 rows form pattern and are repeated throughout.

Alternated rib and bobble stitch

Cast on a number of stitches divisible by 9, plus 4.

1st row. *K4, P2, K1, P2, rep from * to last 4 sts, K4.

2nd row. *P4, K2, P1, K2, rep from * to last 4 sts, P4.

3rd row. *K4, P2, bobble 1 in K st, P2, rep from * to last 4 sts, K4.

4th row. As 2nd.

These 4 rows form pattern and are repeated throughout.

Zig-zag bobble stitch

Cast on a number of stitches divisible by 4, plus 2.

1st row. P.

2nd row. K.

Repeat 1st and 2nd rows once more.

5th row. P1, *bobble 1, P3, rep from * to last st, P1.

6th row. K1, *K3, P1, rep from * to last st, K1.

7th row. P1, *P1, bobble 1, rep from * to last st, P1.

8th row. K1, *P1, K1, rep from * to last st, K1.

9th row. P1, *P2, bobble 1, P1, rep from * to last st, P1.

10th row. K1, *K1, P1, K2, rep from * to last st, K1.

These 10 rows form pattern and are repeated throughout.

Diagonal bobble stitch

Cast on a number of stitches divisible by 7.

1st row. *K2, P2, K1, P2, rep from * to end.



▲ Method for working a small bobble; knit five times into one stitch

▼ Then slip the stitch off the left-hand needle



▼ Slip four stitches over the first stitch



2nd row. *K2, P1, K2, P2, rep from * to end.

3rd row. *K2, P2, bobble 1, P2, rep from * to end.

4th row. As 2nd.

5th row. P1, *K2, P2, bobble 1, P2, rep from * to last 6 sts, K2, P2, bobble 1, P1.

6th row. K1, P1, *K2, P2, K2, P1, rep from * to last 5 sts, K2, P2, K1.

7th row. P2, *K2, P2, bobble 1, P2, rep from * to last 5 sts, K2, P2, bobble 1.

8th row. P1, *K2, P2, K2, P1, rep from * to last 6 sts, K2, P2, K2.

9th row. Bobble 1, P2, *K2, P2, bobble 1, P2, rep from * to last 4 sts, K2, P2.

10th row. K2, P2, *K2, P1, K2, P2, rep from * to last 3 sts,



▲ Alternated rib and bobble stitch

▼ Diagonal bobble stitch



▲ Zigzag bobble stitch

▼ Simple cardigan with front panels of grouped bobbles



K2, P1.

11th row. P1, bobble 1, P2, *K2, P2, bobble 1, P2, rep from * to last 3 sts, K2, P1.

12th row. K1, P2, *K2, P1, K2, P2, rep from * to last 4 sts, K2, P1, K1.

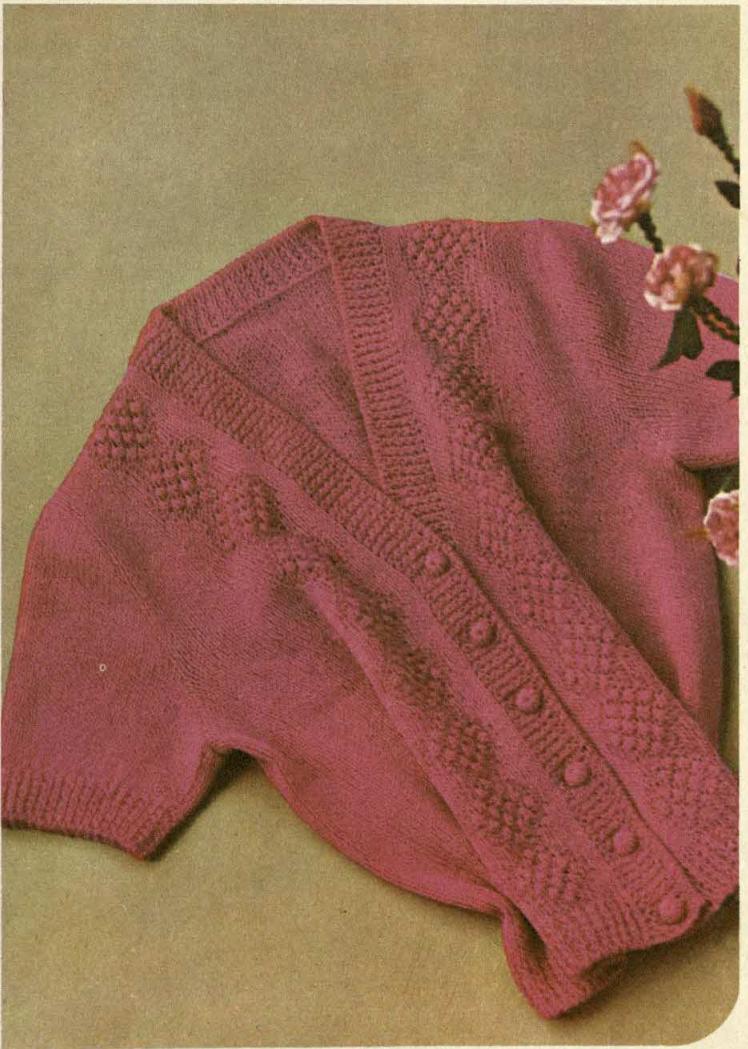
13th row. P2, bobble 1, P2, *K2, P2, bobble 1, P2, rep from * to last 2 sts, K2.

14th row. P2, *K2, P1, K2, P2, rep from * to last 5 sts, K2, P1, K2.

15th row. K1, P2, bobble 1, P2, *K2, P2, bobble 1, P2, rep from * to last st, K1.

16th row. P1, *K2, P1, K2, P2, rep from * to last 6 sts, K2, P1, K2, P1.

Rows 3-16 form pattern and are repeated throughout.



Sleeveless skimmer

A skinny topper to wear with summer suits, romantic skirts and all kinds of pants.

Sizes

To fit 32[34:36:38]in bust
Length to back neck,
 $16\frac{3}{4}$ [17:17 $\frac{1}{4}$:17 $\frac{1}{2}$]in
The figures in brackets [] refer to the 34, 36 and 38in sizes respectively.

Basic yarn tension
7 sts and 10 rows to 1 in over st st worked on No.10 needles.

Materials shown here

Pingouin Age D'or
4[4:5:5]50 grm balls
One pair No.10 needles
One pair No.11 needles
One pair No.12 needles
One No. 2·50 (ISR) crochet hook

Back

Using No.12 needles cast on 125[131:137:143]sts.

Beg with a K row work 4 rows st st.

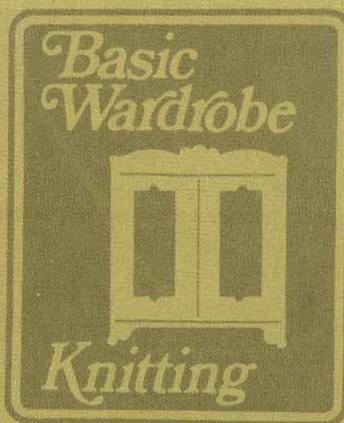
1st patt row Using No.10 needles K.

2nd patt row (wrong side)
Using No.10 needles, K1, *K3 tog, before slipping sts off left-hand needle K into first st again then K 2nd and 3rd sts tog, slip all 3 sts on to right-hand needle—called K3 into 3—rep from * to last st, K1.

3rd patt row As 1st patt row.

4th patt row As 2nd patt row.

5th-14th patt rows Using No.11 needles and beg with a K row work in st st.



Rep 1st-14th rows 6 times more, then 1st-10th rows once.

Shape armholes

1st row Using No.11 needles, cast off 6[6:6:9]sts, K to end.
2nd row Using No.11 needles, cast off 6[6:6:9]sts, P to end.
3rd row Using No.11 needles, cast off 3 sts, K to end.
4th row Using No.11 needles, cast off 3 sts, P to end.
5th row Using No.10 needles, cast off 3 sts, K to end.
6th row Using No.10 needles, cast off 3 sts, (1 st on right-hand needle), *K3 into 3, rep from * to last st, K1. 101[107:113:113] sts.
Rep 1st and 2nd patt rows throughout remainder of Back. Work without shaping until armholes measure 5 $\frac{3}{4}$ [6:6 $\frac{1}{4}$:6 $\frac{1}{2}$] in, ending with 2nd patt row.

Shape neck

1st row Keeping patt correct, work 34[37:37:37]sts, cast off centre 33[33:39:39]sts, patt to end.
Complete this shoulder first.
Work 1 row.
** Cast off 3 sts at neck edge on next and following 2 alt rows.

Shape shoulder

Cast off at beg of next and following 2 alt rows 7 sts once, 9 sts once and 9[12:12:12] sts. **

With WS of work facing, rejoin yarn to rem sts for other shoulder and work 2 rows.
Complete as for first shoulder from ** to **.

Front

Work as given for Back.

To make up

DO NOT PRESS.

Join shoulder and side seams using a back st seam.

Turn first 5 st st rows at lower edge to WS and slip st in place.

Neck edging Using No.2·50 (ISR) crochet hook and RS of work facing, work picot edging evenly round neck edge, *1dc, 1dc into next st, 3ch, 1dc into same place as last dc, rep from * to end. Work edging round armholes in same way.

Alternative knitted picot edging

Neck edge Join left shoulder seam.
Using No.10 needles and RS of work facing K up 13 sts down right side of Back neck, K up 33[33:39:39]sts from centre back cast off edge, K up 13 sts up left side of Back and 13 sts down left side of Front, K up 33[33:39:39]sts from centre Front cast off edge and K up 13 sts up right side of Front. 118[118:130:130]sts.
Work picot edge.
K into front and back of first st, turn, K2, turn, cast off 6 sts, slip st on right-hand needle back on left hand needle and rep from * until all sts have been worked off.

Armhole edging Join right shoulder seam.

Using No.10 needles and with RS of work facing, K up 92[96:100:104]sts and work as for neck edging.

*Pretty, yet quick and easy to knit ▶
Stitch detail of the bodice stitch ▼*





Ways with colourful crochet



Jacquard effects can be obtained in crochet using two or more colours. As working in several colours makes a close fabric it is advisable to use a crochet hook one size larger than one would normally choose for the thickness of the yarn. Jacquard fabrics are ideal for warm outer garments.

Jacquard patterns give working instructions in two ways, either by rows or by means of a chart. Where the former method is used, the background or main colour will be given as main shade A, the second colour to be used will be given as contrast colour B, and so on. If a chart is used, the main shade is represented by a white, open square and the contrast colour by a black dot. Subsequent colours would then be represented by different symbols, such as an X or O and these would be shown in the instructions. In the jacquard patterns illustrated both methods are given so that you may become familiar with them.

Where the yarn has to be carried over 3 or more stitches in a pattern, it may be advisable in the following row to work over the yarn, when working the central stitch or stitches of a block. To do this on the right side of the work, insert the hook through the stitch to be worked and under the loop of yarn on the wrong side, then work the stitch in the usual way. When working on the wrong side, insert the hook under the loop of yarn and then into the stitch to be worked and complete the stitch in the usual way. In the following pattern instructions this will be referred to as, 'working over main or contrast thread'. This prevents over-long loops at the back of the work and makes it easier to keep an even tension.

Using contrast yarn in jacquard

When a contrast colour has to be brought in during the work, the last 2 loops of the last stitch in the main colour are drawn through with the yarn of the contrast colour, always keeping the yarn on the wrong side of the work (see illustration).

Reverting to main colour in jacquard

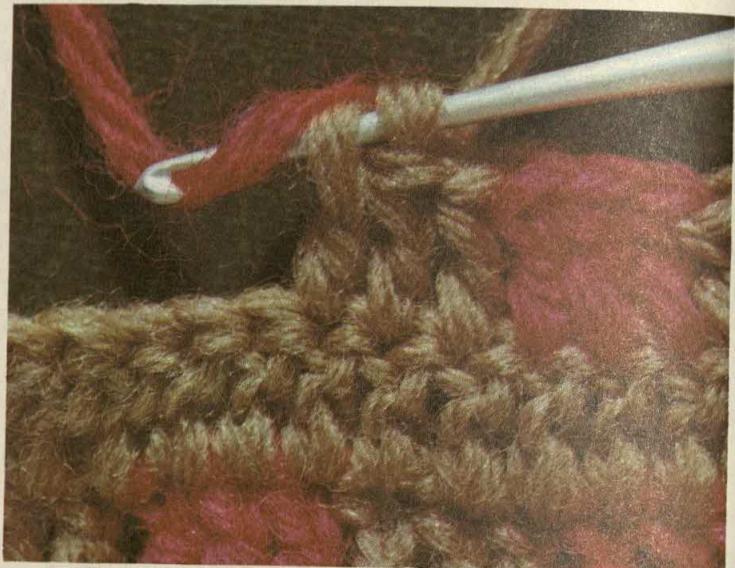
When reverting to the main colour, after working a group of stitches in a contrast colour, the last 2 loops of the last stitch in the contrast colour are drawn through with the yarn of the main colour, always keeping the yarn on the wrong side of the work. (See illustration.)

Two-colour square jacquard pattern

The pattern comprises multiples of 7 stitches, plus 6 and turning chain. Make 22ch, using A.

1st row. Using A, work 1tr into 4th ch from hook, 1tr in each ch to end. Turn. 20 tr.

2nd row. (right side) Join in contrast colour B, work 2ch in A and 3rd ch in B, miss 1st tr, *using B work 1tr in each of next 4 tr ending 4th tr by drawing A through last 2 loops on hook, using A work 1tr in each of next 3 tr ending 3rd tr by drawing B through



Above : working with the contrast yarn in jacquard crochet
Below : reverting to the main colour yarn

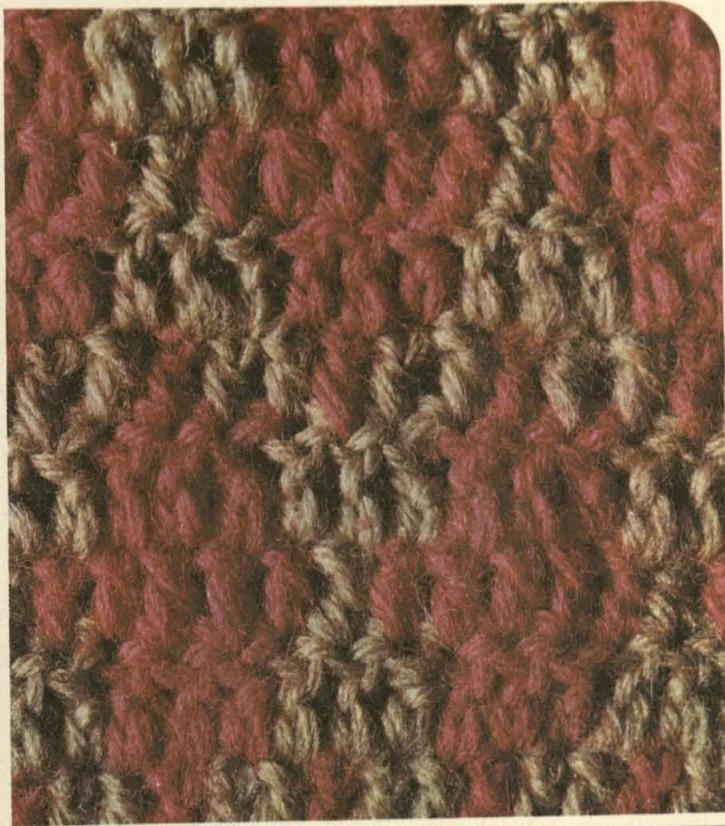
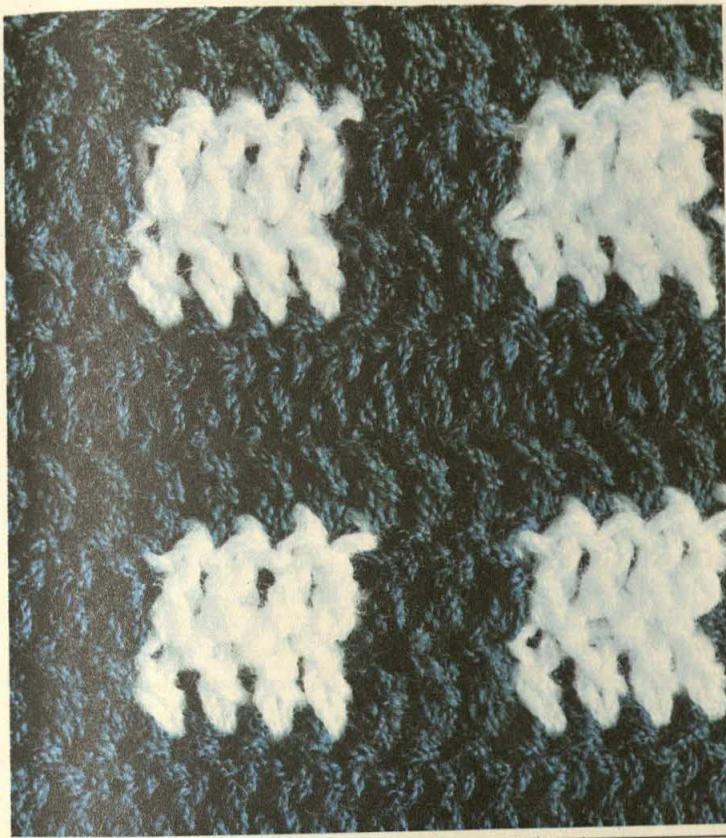
last 2 loops on hook, rep from * to last 5 sts, using B work 1tr in each of next 4tr ending 4th tr by drawing A through last 2 loops, 1tr in turning ch with A. Turn.

3rd row. (wrong side) Keeping yarn not in use on wrong side work 2ch in A, 3rd ch in B, miss 1st tr, using B work 1tr in next tr, 1tr in each of next 2tr working over main colour loop of row below, 1tr in next tr drawing A through last 2 loops, * using A work 1tr in next tr, 1tr in next tr working over contrast colour loop of row below, 1tr in next tr drawing B through last 2 loops, using B work 1tr in next tr, 1tr in each of next 2tr working over main colour loop, 1tr in next tr drawing A through last 2 loops, rep from * to last tr, 1tr in turning ch with A. Turn.

4th row. Using A work 3ch, miss 1st tr, 1tr in each tr to end, working over yarn loops on 2 central tr of each block in B and 1 central tr of each block of A, ending with 1tr in turning ch. Turn. These 4 rows form pattern and are repeated throughout. They can also be worked from the chart. (See diagram chart).

Two-colour diamond jacquard pattern.

This pattern comprises multiples of 6 stitches, plus 1 and turning chain. Make 21 ch, using A.



The diagram shows a portion of a Go board with a 19x19 grid. In the top-left corner, there is a 3x4 cluster of black stones. This pattern repeats three times horizontally and twice vertically across the board. A bracket at the bottom right is labeled "Repeat". The numbers 1 through 4 are placed in the top-right corner of each 3x4 cluster to indicate the repetition count.

*Above : two-colour square jacquard pattern
Below : chart for the two-colour square jacquard pattern*

1st row. Using A, work 1tr into 4th ch from hook, 1tr into each ch to end. Turn. 19tr.

*to end 1 arm. Turn.
2nd row. (right side) Using A work 3ch, join in B, miss 1st tr, using A work 1tr in next 2 tr drawing B through last 2 loops of last tr, *using B work 1tr in next tr drawing A through last 2 loops, using A work 1tr in next 2tr drawing B through last 2 loops of last tr, repeat from * to last 4tr, using B work 1tr in next tr drawing A through last 2 loops, using A work 1tr in last 3tr working last tr in turning ch. Turn.*

*3rd row. (wrong side) Keeping yarn not in use on wrong side work 3ch in A, miss 1st tr, 1tr in next tr drawing B through last 2 loops, *using B work 1tr in each of next 3tr working over yarn loop on central tr and drawing A through last 2 loops of last tr, using A work 1tr in each of next 3tr working over yarn loop on central tr and drawing B through last 2 loops of last tr, rep from * to last 5tr, using B work 1tr in each of next 3tr working over yarn loop on central tr and drawing A through last 2 loops of last tr, using A work 1tr in last 2 tr working last tr in turning ch. Turn.*

A 10x10 grid diagram for a repeating pattern. The grid contains dots at various intersections. A bracket labeled "Repeat" spans the last five columns. Column 10 contains numerical labels from 2 to 9.

Above : two-colour diamond jacquard pattern
Below : chart for the two-colour diamond jacquard pattern

Continue changing yarns in this way and working over loops on row below, keeping yarn not in use on wrong side of work.

4th row. Work 2ch in A, 3rd ch in B, miss 1st tr, *using B work 1tr in next 5tr, using A work 1tr in next tr, rep from * to end working last tr in turning ch. Turn.

5th row. As 3rd.

6th row. As 2nd.

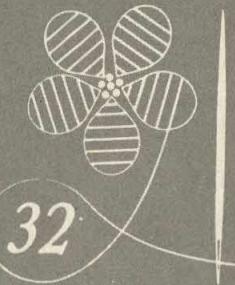
7th row. Work 2ch in A, 3rd ch in B, miss 1st tr, using B work 1tr in next tr, *using A work 1tr in next 3tr, using B work 1tr in next 3tr, rep from * to last 5tr, using A work 1tr in next 3tr, using B work 1tr in next tr, using A work 1tr in turning ch. Turn.

Work 1tr in next ch, miss 1st tr, using B work 1tr in next 2tr, * using A work 1tr in next tr, using B work 1tr in next 5tr, rep from * to last 4tr, using A work 1tr in next tr, using B work 1tr in next 2tr, using A work 1tr in turning ch. Turn.

9th row. As 7th.

Rows 2-9 form pattern and are repeated throughout. They can also be worked from the chart. (See diagram chart.)

Embroidery



Cross stitch in fashion

Cross stitch features in traditional peasant embroideries of many countries the motifs being inspired by insects, flowers, animals and trees. Use these simple cross stitch designs to give a gay peasant look to dresses, skirts and blouses.

As fashion becomes more and more a matter of achieving individuality, so the scope grows for making your own clothes and adding inventive touches of your own.

Embroidery, for example, is the ideal way of personalising a garment and cross stitch, one of the simplest to do, is particularly well suited to dress embroidery.

Provided you use an even weave fabric, working a pattern is a simple matter of counting threads and following a chart or pattern. Choose threads according to the fabric—for example, stranded cotton or pearl cotton on linen, crewel wools on light weight woollen fabrics, silky or metallic textured threads for evening wear. Whether the colour scheme is one of toning or contrasting is a matter of personal choice. An interesting colourway to try is a contrasting panel embroidered in the exact shade of the main part of the dress.

Scandinavian pattern

This pretty pink and brown design is worked in cross stitch linked with back stitch to satin stitch blocks. The detail is worked in Anchor Stranded Cotton in pink No.677 and brown No.672.



A pretty way to use Scandinavian motifs for dress embroidery

Alternatively this design would look well worked in one colour such as brown on beige or navy on a pale blue ground.

Moth and flower design

Because of its depth, this unusual border is an ideal design for embroidering the hem of a skirt or a dress. Work it either as a single band or in rows of bands.

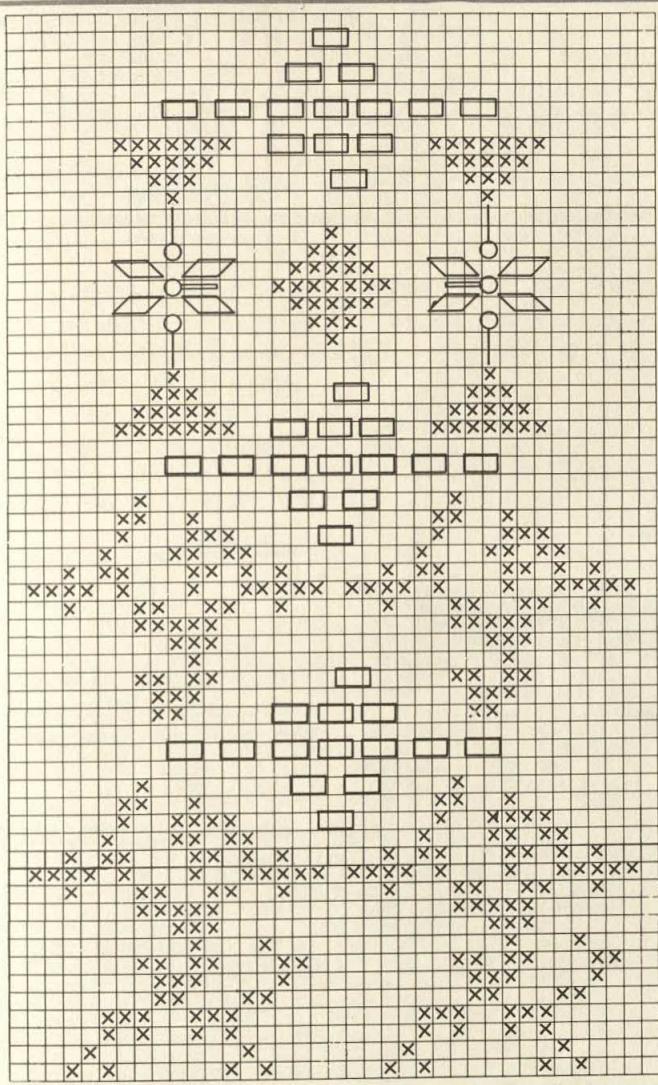
The moth motif is interesting enough to be worked on its own, and would look particularly pretty worked in silver or gold thread. The embroidery illustrated is worked in Anchor Pearl No.8, in pink No.894, gold No.976 and green No.984. The fabric is a plain, even-weave linen with 18 threads to one inch.

The design is shown actual size so that the illustration can be used as a working chart.

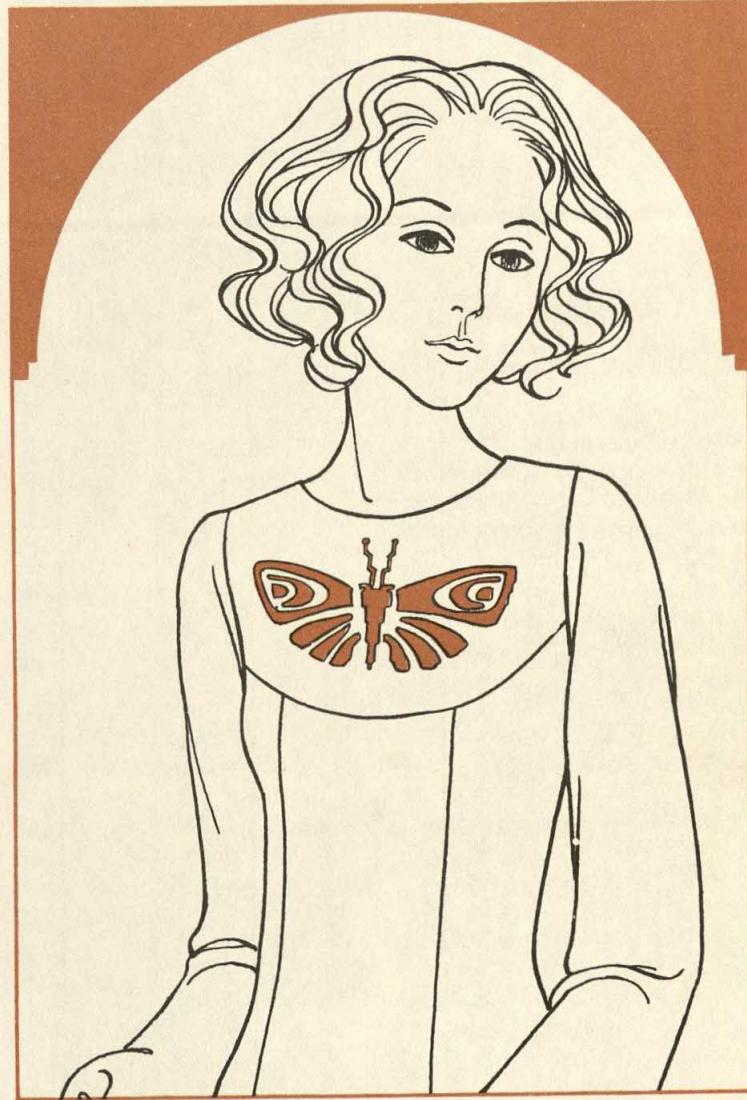
General rules of dress embroidery

Always work the embroidery on the garment section before making up the final article so that you are working on a flat surface and there is a minimum amount of fabric to cope with. Work across seam allowances so that the embroidery goes right into the seam line when the garment is completed.





▲ The chart of the Scandinavian design yoke
▼ Moth and flower design, actual size



▲ Use the moth motif for a pretty effect on the front panel of a tunic or dress. If the fabric has fewer threads to the inch, the moth will be larger



Home Sewing

6



A variation of shades

Both of the pretty lampshades in this chapter are made on the basic Tiffany shape and each one could be completed in a single evening.

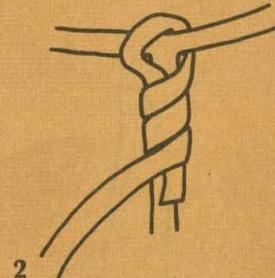
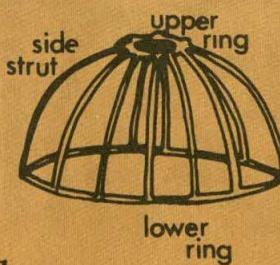
You will need

- Hemispherical Tiffany lampshade 10 inches in diameter
- 1 roll white bias binding
- $\frac{1}{2}$ yard elastic
- $\frac{1}{2}$ yard straight tape
- Small tin white lacquer (optional)
- For the fringed shade— $\frac{1}{2}$ yard broderie Anglaise fabric 36 inches wide and 1 yard fringing
- or for the scalloped shade— $\frac{1}{2}$ yard printed lawn 36 inches wide

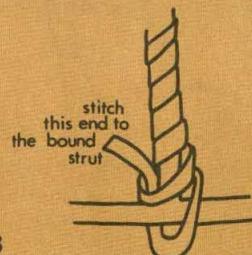
Preparing the frame

If the lampshade frame is not already covered in plastic or painted it must be lacquered to prevent rusting. The frame must then be bound to protect the lampshade covering from the hard edges of the frame. Bias binding should be used as it can be wound more tightly round the struts than straight binding.

Starting at the top of one of the side struts (figure 1), loop the binding round the 'T' joint (figure 2).



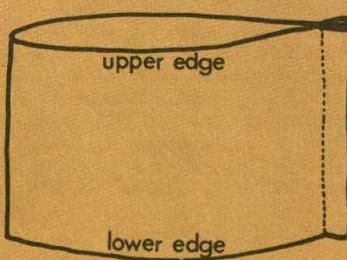
Bind firmly round and round the strut, continuing downwards to the lower ring. Secure the binding by looping back the end under one of the coils and pulling it taut (figure 3). Sew the free end to the bound strut with tiny stitches.



Bind all the side struts in this way and then the upper and lower rings.

The fringed shade

Cut a strip of broderie Anglaise fabric 33 inches long by 11 inches wide. Fold it in half, wrong sides together, and make a French seam along the 11 inch side (figure 4). This tube

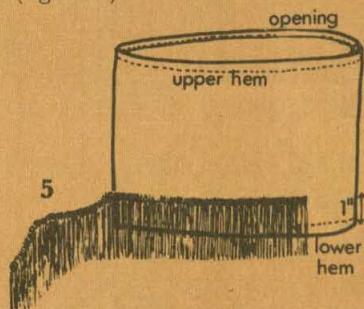


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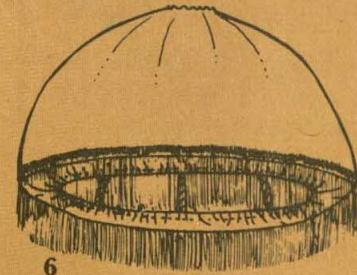
of fabric should now slip over the frame and fit the frame at its widest part.

Turn the raw upper edge of the fabric over a $\frac{1}{4}$ inch and then turn the fabric again to make a $\frac{1}{2}$ inch hem. Stitch the hem, leaving a 1 inch opening. Do the same with the lower edge of the tube.

Turn the fabric right side out and stitch the fringing on to it, 1 inch from the lower edge (figure 5).



Insert the elastic through the opening in the lower hem and secure it so that when the tube of fabric is pulled over the frame the lower hem is drawn inside the bottom ring of the frame (figure 6). Insert the



6

straight tape into the upper hem through the opening. Pull up the tape until the tube of fabric fits over the shade fairly tightly and the fringe lies around the lower ring of the frame. Tie the straight tape and neaten the ends.

Scalloped shade

First make a tube of lawn as explained for the fringed shade. To make scallops cut another strip of lawn 33 inches long, but only 6 inches wide. Fold it in half, right sides together, and make a $\frac{1}{2}$ inch plain seam along the 6 inch side (figure 7).

Press the seam open. Fold this tube of fabric in half lengthways and tack the raw edges together (figure 8).



7



8

Mark this tube of fabric into 12 equal sections with pins placed 1 inch from the folded edge. Using a suitable circular article as a template (a tin or a glass) draw in the scallops with a pencil. Machine stitch along the line of scallops (figure 9).



9

Trim and snip carefully between the scallops and turn right side out. Press carefully. The scalloped tube should now look like figure 10.



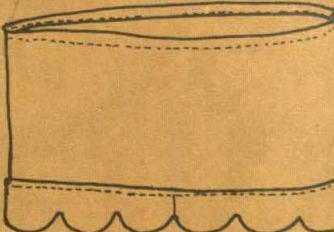
10

Stitch the scalloped tube on to the hemmed tube which you have already made, 1 inch from the lower edge (figure 11).



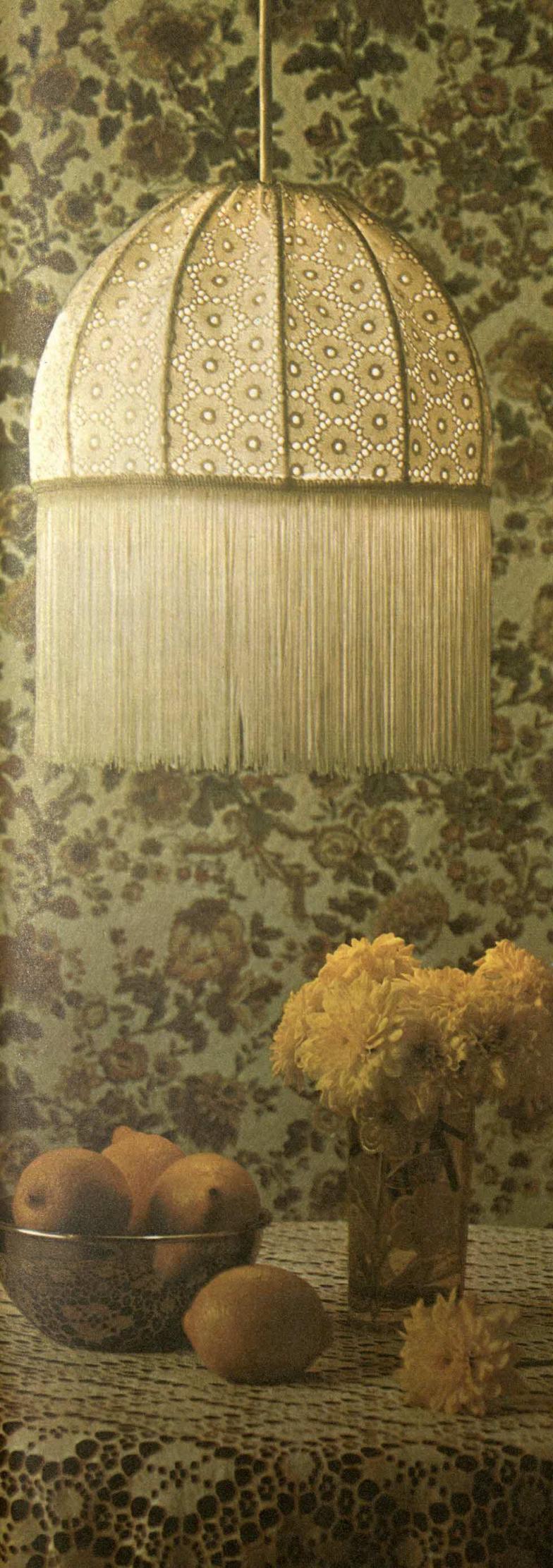
11

Turn the scallops down over the lower part of the shade and machine stitch $\frac{1}{4}$ inch from the previous join (figure 12). Insert



12

the elastic and tape, and mount the shade on to the frame following the instructions for the fringed lampshade.





Taking it to the cleaners

Dry cleaners handle literally tons of clothes and household items every day. Most of them clean perfectly, but certain fabrics and finishes can present problems to a dry cleaner. By understanding something of the problems of dry cleaning and by giving your dry cleaner all the information he needs, you will achieve more satisfactory results.

What is dry cleaning?

Dry cleaning was discovered by a Frenchman named Jean-Baptiste Jolly in 1825. After a maid had accidentally upset a lamp over a table cloth, Jolly observed that the area which had been soaked with paraffin had dried spotlessly clean. He experimented further and as at that time the only known means of cleaning clothing was by washing with soap and water, Jolly developed a process and called it 'dry cleaning' to distinguish his discovery from the wet method of cleaning.

Today, fully automatic cleaning machines and highly refined cleaning fluids are employed in the removal of dirt and stains.

Will it dry clean?

Whenever you buy garments which you know will have to be dry cleaned, check to see if there is a label or swing ticket giving dry cleaning instructions. If no label exists, you should try to obtain written dry cleaning instructions from the sales assistant. This is because although garments may appear to be made of fabrics which are recommended for dry cleaning, special finishes may have been applied which present difficulties at different stages of processing, linings or interfacings may have been added during making up which are unsuitable for dry cleaning—many interlinings of raincoats for instance, are composed of rubber impregnated fabrics, or plastic, which either dissolve or harden if immersed in dry cleaning solvent.

Keep labels or swing tickets which give details about the finish or the composition of a garment, particularly if it is trimmed with materials such as imitation leather.

Problem fabrics and finishes and accessories

Laminated fabrics and interlinings

Garments made of bonded fabric must be carefully examined before dry cleaning. Although stronger adhesives are now being used which will withstand solvent processes, bonded fabrics manufactured two or three years ago may have included adhesives which will dissolve in the cleaning process.

Raincoats and wind-cheaters usually have interlinings which will not withstand the dry cleaning cycle. Your dry cleaner is likely to recommend that these garments should be wet cleaned, providing that the fabric and colour will withstand wet processing. Otherwise, it will be necessary to remove the interlining before dry cleaning, replacing them after processing.

Animal skins—real and fake

Although dry cleaners accept real suede and leather garments for dry cleaning, and the results are entirely satisfactory, suede-like materials or cloth with a suede-simulated finish will not clean. Latex or rubber cement has usually been used to fix the pulverised cotton or rayon fibres to the base fabric and this will dissolve in solvent.

Fur-trimmed garments should also be regarded with suspicion. Occasionally, fur trim is stuck on to a garment, and adhesives

which are used for this purpose will dissolve during processing.

Fears about felt

You may find that dry cleaners are pessimistic about dry cleaning felt garments. Many of them experience difficulties in processing because of the changes made by manufacturers, from time to time, in the fibre content of the fabric. Felts are now being manufactured with mixed fibres in varying proportions, such as 70 per cent wool and 30 per cent rayon and these different fibres are sometimes dyed in different colours, using dyes of varying formulations. Felt also has a tendency to shrink, because the fabric is made by a felting process and not woven or spun.

Various kinds of velvet

Velvets can be made of silk, rayon acetate or cotton and different cleaning processes are applied to the different fibres. Make sure your dry cleaner knows which particular fibre he is being asked to deal with.

If velvet is allowed to become too badly soiled and therefore requires pre-spotting before cleaning, normal spotting methods may not be applicable. To ensure satisfactory results, have velvet cleaned frequently, before spots and dirt become difficult to treat.

Fancy finishes

Some fabric finishes and printed fabrics can present difficulties at any of the different stages of dry cleaning processing. Flock prints, for instance, are manufactured by spraying an adhesive on to fabric, cotton fibre then being blown on to the wet adhesive. During dry cleaning, either the adhesive will dissolve in the cleaning spirit or, if the adhesive is of the polyvinyl type, it will be rendered hard and brittle. Flock printed fabrics would be rejected by a dry cleaner as being unsuitable for cleaning.

Fabric finishes which impart a pattern or design to the surface of fabric, such as moiré or ciré satin, can give rise to problems during spotting processes.

Generally, if a garment is likely to receive hard wear and become badly soiled, it is better to avoid those fabrics and finishes which present dry cleaning problems.

Buttons, belts and trims

It is a wise precaution to remove all buttons and buckles before having a garment dry cleaned. Most buttons are fragile, being made of glass, plaster or plastic and will not stand up to the mechanical action of dry cleaning.

Dry cleaners are sometimes reluctant to accept belts for cleaning, particularly those which are backed with plastic or other synthetic material. Stitched belts made of self fabric are usually acceptable but if you suspect that the interlining is made of a fabric which will not clean then dry clean the belt yourself with a proprietary liquid cleaner, rather than risk damage in the professional dry cleaning process.

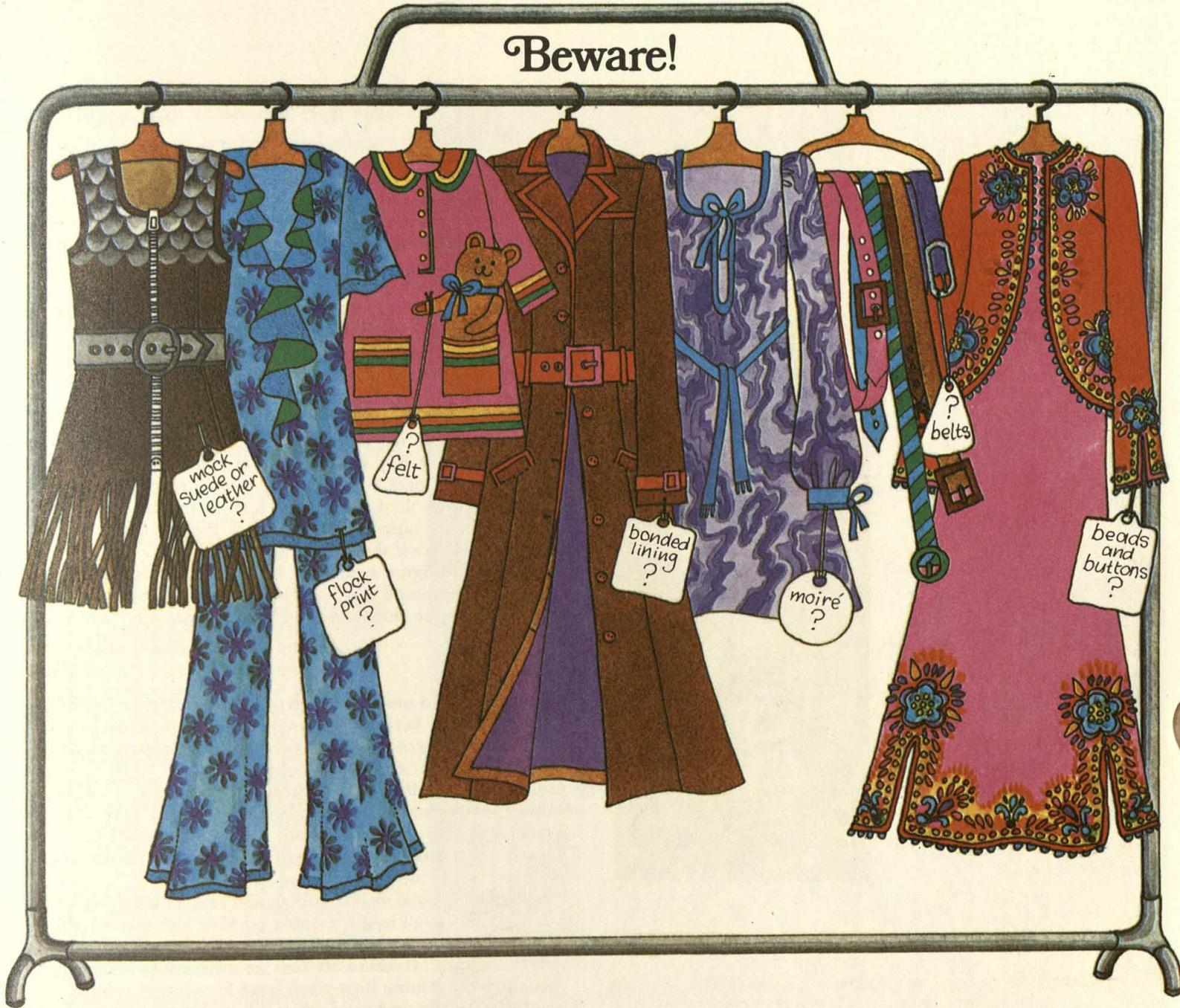
Decorative effects on garments are sometimes achieved by using sequins, rhinestones, beads or plastic motifs which are cemented on to the fabric with plastic cement. The dry cleaning process can destroy decorations of this kind completely, and you should ask your cleaner's advice about the safety of applied decorations.

Dry cleaning services

A garment should be carefully checked for holes before handing it over for cleaning—a small tear is likely to become a large rent during the mechanical action of dry cleaning.

Many dry cleaners provide a repair and valeting service and will, for a reasonable sum, mend tears and rents.

Beware!



Does dry cleaning harm garments?

One of the most frequent complaints about dry cleaning is that the process takes the 'body' out of fabric, leaving it limp. It is usually suggested that this is because of natural oils having been removed by the solvents and detergents used in dry cleaning. In fact, the light-weight feel of a fabric after dry cleaning is due more to the absence of dirt than the removal of natural oils.

When woollen fabrics are finished, the cloth contains up to one per cent of fatty matter and during wear the cloth picks up grease, together with grit and soil, which adheres to the fatty matter. The general wearing of the fabric is offset by the accumulated weight of dirt and it is not until the garment is cleaned that the real substance of the worn fabric becomes apparent.

To cope with customer's reactions, it has become the practice of dry cleaners to apply retexturing agents after dry cleaning. Various substances have been developed and are used as retexturing agents by the dry cleaning industry, the most popular being paraffin wax. Some cleaners offer retexturing as part of their service, while others make a small extra charge.

Spots and stains

Although you may wish to treat small spots and stains on garments yourself, it is advisable to leave removal of larger stains to a dry cleaner.

Removing stains is a highly skilled process involving a knowledge of fabric, chemicals and the nature and composition of the stains themselves. Usually, dry cleaners prefer customers to refer stained garments for treatment as soon as possible after the accident has occurred. The stain can be set in the fabric if treatment is delayed and become more difficult to remove. Emergency treatment can be applied, water born stains, for instance, can be treated with clean water and greasy stains dusted with talcum powder or powdered chalk. Whatever action is taken, the dry cleaner should be told the nature of the substance which caused the stain and the fluid or chemicals which have been applied as an emergency measure. Successful stain removal depends on quick action. Giving your dry cleaner adequate and accurate information enables him to treat the stain properly without time-consuming tests and experiments.

Dress-making

32



The pinafore conversion

In this chapter the basic dress pattern from the Golden Hands Pattern Pack in Dressmaking chapter 1 is converted into a pinafore style—a day version, and one for the evening with a widely flared skirt. The day version has front body darts and on the evening version the front shaping is achieved by slanting bust darts instead of the usual darts.

Full instructions are given for increasing a skirt flare—as much as a full circle if you wish. Suitable fabrics, the new patterns and the layouts for both versions are given here so that you will be ready to start making up in the next chapter.



The secrets of achieving perfect proportioning

Cutting the basic pattern to create new styles is fun and being able to do it shows real progress in dressmaking. At the same time, it is very important to know where to cut the pattern because misplaced seams can mar a garment.

Decorative seaming, whether vertical, diagonal or horizontal, is very attractive, but all seams must be considered in relation to the length and width of the finished garment.

By careful seaming and proportioning you can create a definite line, such as a square, elongating or flowing line. But if your body shape is already square, or if you are tall and thin, a similar line will only serve to accentuate it and you will need to alter the proportions to suit you.

Proportioning does not mean that you must have equal lengths of bodice and skirt when the garment is finished. It means that all parts of the garment divided by seams remain in good proportion to each other when the garment is worn, and do not emphasise figure faults or make the garment look clumsy. Nor should the outline of a design be destroyed by bad positioning of seams—they should be both a figure flattering as well as a style enhancing factor.

Finding the correct position for the horizontal seam

The position of the horizontal seam on the pinafore is determined by your figure type, height and size. Consult Dressmaking chapter 3 on figure types before you read the following paragraphs.

To find the cutting line for the horizontal seam, first read the instructions for your figure type, then modify them according to your height and size.

Figure type

Standard: 5 inches below the waist line.

Large bust: first consider all the information given in Dressmaking chapter 3, relating to the particular problems of a large bust, before deciding to make the pinafore. The cutting line must be determined very carefully but unless the bust is very much larger than the hips the cutting line should be around hip level. This gives emphasis to the widest part of the hips, thus helping to balance the large bust proportions.

Leave plenty of seam allowance on bodice and skirt horizontal seams to allow for adjustments when fitting.

If your bust is very much larger than your hips pin the Front and Back pattern pieces together along the side- and shoulder-seams over strips of paper. Slip the pattern over your shoulders and pin. Place a length of dark coloured tape round your body over the pattern where you think the cutting line for the horizontal seam should go. Pin the tape down and look at the line from the front and sideways, to see if the position is right for you.

Large hips: all figure types with larger hip proportions should cut the pattern around hip bone level, 3 to 4 inches below the waist. This puts the emphasis of width on a narrower part of the body.

Height

Short, 5ft 3in and under: there is no way to create the impression of length through horizontal seaming, but the pinafore can look right for you provided the sections are perfectly proportioned.

Mark the cutting line 3 to 4 inches below the waist line, but when you are cutting out the dress leave at least 2 inches for the horizontal seam on both bodice and skirt so that you can check and perhaps adjust the seam line on the tacked garment. This way any adjustments made will not interfere with the length. Here is a guide to the proportioning for short figures.

For a day length pinafore, the skirt should look a little shorter than the bodice. For a full length evening pinafore you may be able to drop the horizontal seam line if your hip proportions are good.

Medium to tall, 5ft 4in to 5ft 9in: see instructions under Figure Type where the cutting lines given were for average heights.

Very tall, 5ft 10in and over: most tall people have to cope with the problem of a long waist or long legs, or both, and as the horizontal seaming divides these lengths it presents no real problem. However, the following will help you to determine the right position for the seam.

Pin the Front and Back pattern pieces together along the side-and shoulder-seams over strips of paper. Slip the pattern over your shoulders and pin it.

Place a length of dark coloured tape round your body over the pattern where you think the cutting line for the horizontal seam should go. Pin the tape down and look at the line from the front and sideways, to see if the position is right for you.

Size

Small to average: see previous instructions under Figure type and Height, which were based on small to average sizes.

Larger sizes: this problem must be taken into consideration when making the pinafore.

If your bust size is over 38 inches you should use the darts on the pattern and fit the bodice. A loose look will only add to your size while the gentle flare of the skirt on a fitted bodice, combined with a carefully positioned horizontal seam, will create a very pleasant line.

Suitable fabrics

Whether for day or evening wear, choose the fabric so that it is suitable for the style of the dress you are making. Fabrics with horizontal, vertical or diagonal design details are not suitable as the design would interfere with the cut of the pinafore dress, especially the day dress with its topstitching.

Fabrics to suit the geometrical appearance of the day length pinafore are:

- Firmly woven tweed and worsted woollens
- Double knit wool, polyester and heavy cotton jerseys.

Fabrics to suit the soft look of the evening pinafore are:

- Wool, silk and rayon crepes
- Light-weight wool and polyester jerseys
- Pure silk and rayon satins.

Yardages

Day length pinafore. The following yardages are for the given pattern length. If you want to make the skirt longer, don't forget to add the extra skirt length required on each pattern section to the yardage.

54 inch width, without one way—sizes 32½ and 34, 1¾ yards; size 36, 1⅓ yards; size 38, 2 yards; sizes 40 and 42, 2½ yards.

54 inch width, with one way—sizes 32½ and 34, 1¾ yards; size 36, 1⅔ yards; size 38, 2½ yards; sizes 40 and 42, 2½ yards.

36 inch width, without one way—size 32½, 2⅔ yards; size 34, 3 yards; size 36, 3⅔ yards; sizes 38, 40 and 42, 3½ yards.

36 inch width, with one way—size 32½, 3½ yards; size 34, 3¼ yards; size 36, 3½ yards; size 38, 3½ yards; sizes 40 and 42, 3¾ yards.

Evening pinafore: the following yardages are for a dress length of 58 inches. If you want to make the skirt longer, don't forget to add the extra skirt length on each pattern section to the yardage.

54 inch width, without one way—sizes 32½ and 34, 2⅔ yards; size 36, 3¼ yards; size 38, 3⅔ yards; size 40, 3⅔ yards; size 42, 3¾ yards.

54 inch width, with one way—size 32½, 3⅔ yards; sizes 34, 36 and 38, 3½ yards; sizes 40 and 42, 3¾ yards.

36 inch width, without one way—size 32½, 4¾ yards; size 34, 4⅔ yards; size 36, 5½ yards; size 38, 5½ yards; sizes 40 and 42, 6 yards.

36 inch width, with one way—size 32½, 6½ yards; size 34, 6½ yards; sizes 36 and 38, 6¾ yards; size 40, 6¾ yards; size 42, 7 yards.

By careful proportioning and seaming, pinafore style dresses can suit all figure types ▶



Making the new pattern

First, make sure you have plenty of paper handy for copying the pattern so that you will not have to cut up the original.

Copy and cut out the Front and Back of the basic dress pattern (pieces 1 and 2 in the Pattern Pack).

Next, mark your waist line on the new pattern. To determine its position use either the corrected bodice toile pattern (see Dressmaking chapter 17) or use a measuring tape.

Front: square neck line

Mark out the new neck line (figure 1).

Measure 2 inches along the shoulder-seam from the neck edge and mark. Measure 5 inches down, make another mark and connect to the Centre Front edge by a straight line, using a tailor's square or set square. Measure back along this line $3\frac{1}{2}$ to 4 inches, depending on how wide you want the neck line to be, and mark. Connect this point to the original mark on the shoulder-seam.

Cut out the new neck line as shown in red.

Back: neck line

Mark off the same distance from the neck edge along the Back shoulder-seam as you did for the Front. Then, measure $1\frac{1}{4}$ inches from the neck down the Centre Back line and connect both marks with a curved line (figure 2).

Cut out the new Back neck curve.

Centre Back-seam

If you want to make the pinafore fitted, it is necessary to curve the Centre Back-seam slightly before you start dividing the pattern for the bodice and skirt.

Draw a gentle curve (figure 2) through the waist from a point about 4 inches below the waist line to a point about half way between the waist line and neck. Make sure the curve tapers gradually back into the original line.

If you are also using the Back darts, you must compensate for the Centre Back curve by drawing the darts a little less deep, or the Back becomes too fitted.

Any further adjustments necessary to make the pinafore more fitted should be left until the fitting stage.

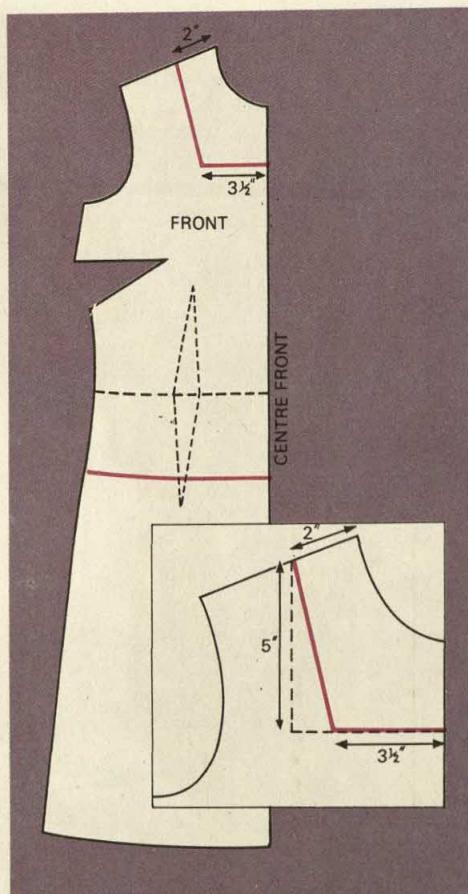
Cut out the Centre Back curve.

Horizontal seam

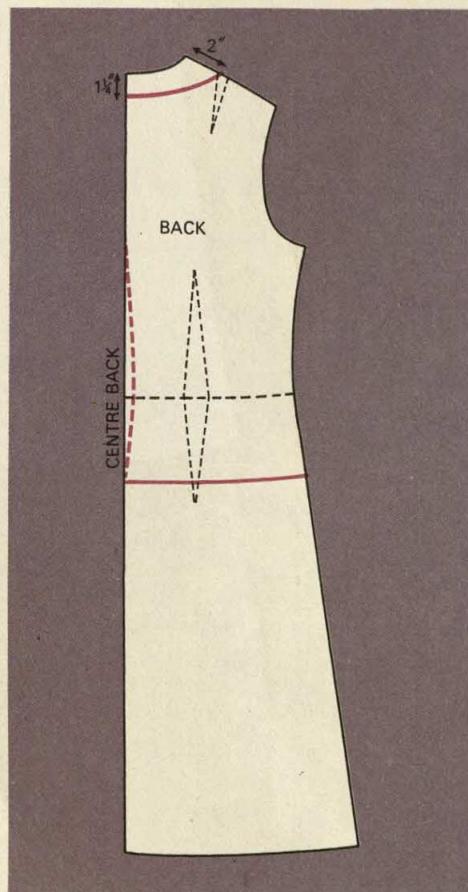
Measure your correct horizontal cutting line at equal distances below the waist line across both Back and Front pattern pieces and draw in the new lines.

Measure the side-seams of the bodice to make sure that they are the same length on the Back and the Front. Also check that the skirt Back side-seam is the same length as the skirt Front side-seam.

Since the Back and Front skirt patterns are very much alike mark the pieces clearly



1. Making the square neck line on the Front ▲
2. Making the new Back neck line on the Back and curving the Centre Back seam ▼



Front and Back and mark in the Centre Front and Centre Back, before cutting along the horizontal lines.

Also mark the Centre Front line on the bodice as 'fold', since there is no seam in the bodice Front.

Cut the pattern along the horizontal lines.

Back and Front facings

Here is a new type of facing to finish the neck and armhole edges of the dress.

To avoid the bulky finish which two separately cut facings would make over the shoulders, the neck and armhole facings are cut in one piece.

Lay the Centre Back and Front of the bodice pattern pieces to the straight edge of a sheet of paper and draw around the top edges (figures 3 and 4). Remove the patterns and draw in the inside lines of the facings as shown.

Reduce the width of the facings a little over the shoulders as shown by the red dash lines (figures 5 and 6). This ensures a perfect finish when the facings are stitched in place and avoids showing a roll along the edges. Cut out the facing patterns.

The skirt darts

If you are not fitting the dress with body darts use the skirt pattern as it is, ignoring the darts. But if you are stitching body darts you must deal with the darts in the skirt before cutting out the dress. Here are two ways to do this.

Method A. Leave the darts in the skirt in line with the body darts so that they look like one long dart after stitching.

Method B. Alter the shape of the skirt pattern (figure 7). This method will also add a little more flare around the hem.

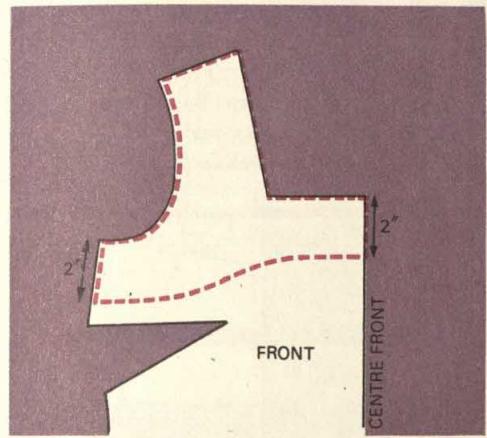
To achieve this, first fold the darts on the pattern pieces to meet along the stitching lines and hold them securely in position on both sides of the pattern with sticky tape. Lay the centre of each skirt pattern piece to the straight edge of a piece of paper, wider than the pattern, and pin along the centre line.

Slash each pattern from the hem upwards to the end of the dart. Spread the slash until the pattern lies flat and pin down. Draw around the new pattern shape, remove the original and cut out the new skirt pattern. Transfer Back and Front markings.

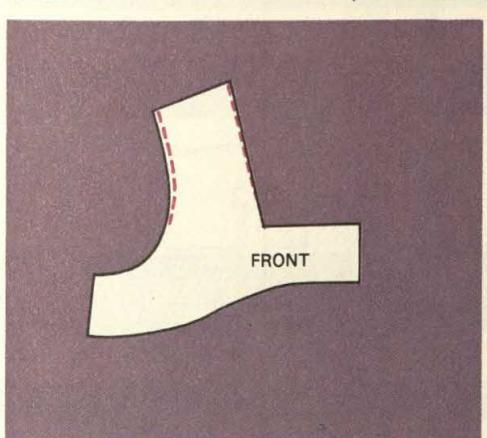
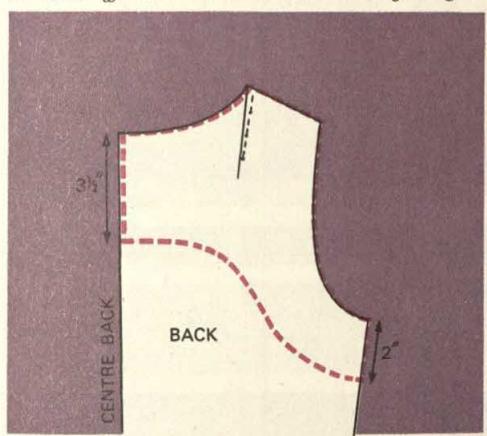
Increasing the skirt fullness

The diagram (figure 8) shows you how to add width to the skirt and obtain the lovely fullness shown in the evening version of the pinafore dress. The short skirt can also be made with an increased flare.

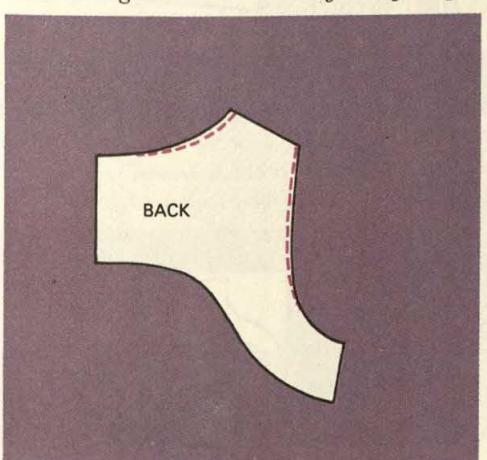
Using this method you can even increase the skirt until it is a quarter circle, for a circular skirt, but you would need to increase the number of slashes to get a good waist curve.



3. Making the front neck and armhole facing
4. Fold off dart and then make back facing ▼



5. Reducing the shoulder width of front facing
6. Reducing the shoulder width of back facing ▼



Step A. First prepare the Back and Front skirt patterns as shown in figure 7, then make two more slashes evenly spaced between the slash for the darts and the side-seam. Make all three slashes to within $\frac{1}{2}$ inch of the waist line, which means cutting through the darts.

Step B. Pin the centre of each skirt pattern piece to the straight edge of a sheet of paper large enough to accommodate the extra width and length needed for the evening skirt.

Step C. Following figure 8, add 24 inches to the width of the hem of the short skirt by spreading each slash 2 inches along the hem line. Pin the pattern down.

You will notice that the waist line starts to curve up and lift considerably towards the side-seam. This is correct to retain the waist measurement.

Step D. Draw around the pattern edges with pencil and extend the side-seam. Plot out the new hem line, an equal distance from the original, using a yardstick, and draw in the new curve. Cut out the new skirt pattern.

Making the pattern

for a slanted side bust dart

For the soft moulded look of the evening pinafore the front body darts are dispensed with and the side bust darts are slanted.

The slanting of the side bust dart should be by about 45 degrees. Although this may vary from person to person it should however not be more than 45 degrees. If you alter the dart by that amount you can always lessen the slant without much trouble should it be too steep for you. This will be done at the fitting.

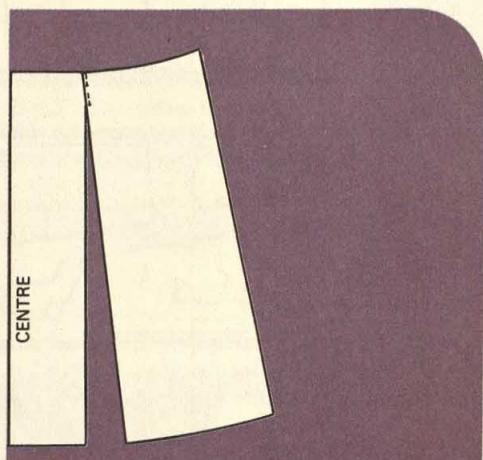
To make the new pattern, pin the Front bodice pattern to the straight edge of a sheet of paper wider than the pattern. Draw round the pattern and into the dart. Remove the pattern.

Extend the upper side-seam (figure 9) downwards as shown. Then turn the end of the dart upper stitching line downwards through 45 degrees, make a mark on the extended side-seam and connect the point of the dart to it.

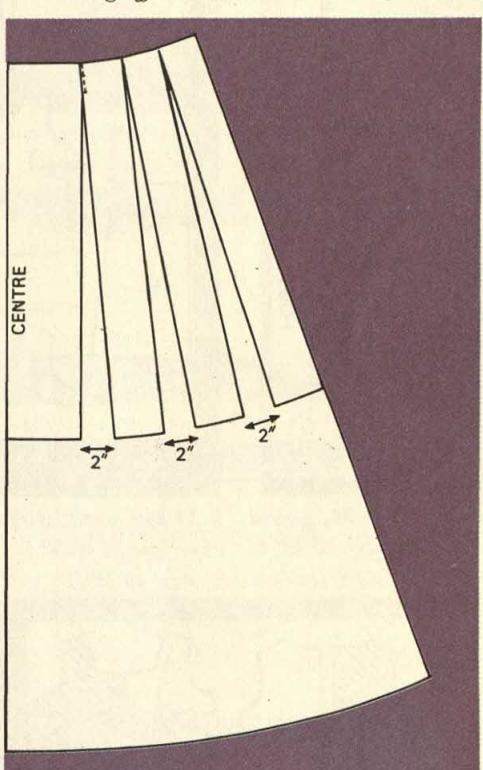
To find the lower stitching line, measure the distance between the original dart stitching lines at the side-seam and mark off this distance between the new stitching line and the side-seam. Draw in the dart lower stitching line from side-seam to point.

Draw a straight line from the dart point through the centre of the new dart to meet the new side-seam and then connect it to the dart lower stitching line at the original side-seam, as shown.

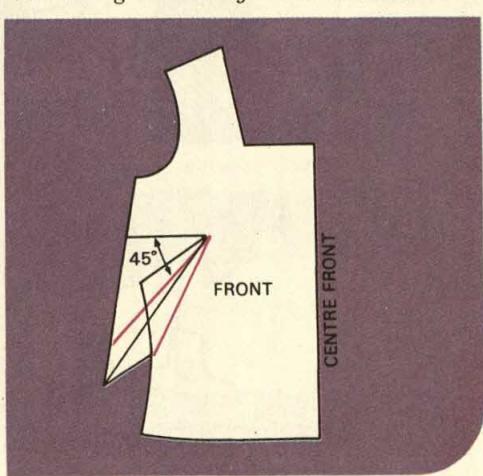
Cut out the new pattern but do not cut out the dart yet, as it may not be in the correct position.



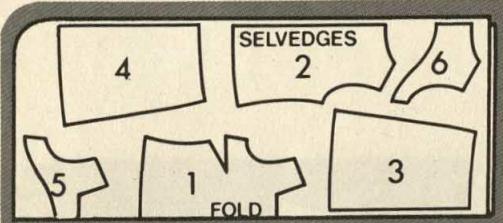
7. Folding off the dart on the skirt pattern ▲



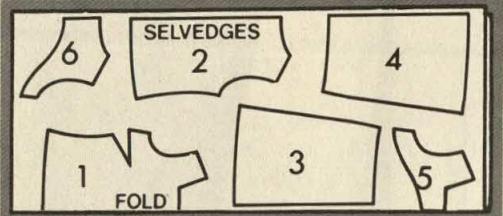
8. Lengthening skirt and increasing the flare ▲
9. Altering the slant of the side bust dart ▼



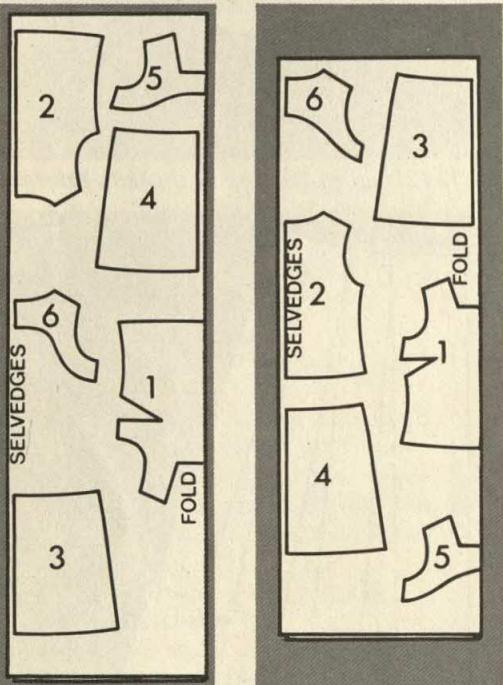
Day length pinafore



▲ 54 inch width, with & without one way, sizes $32\frac{1}{2}$ & 34

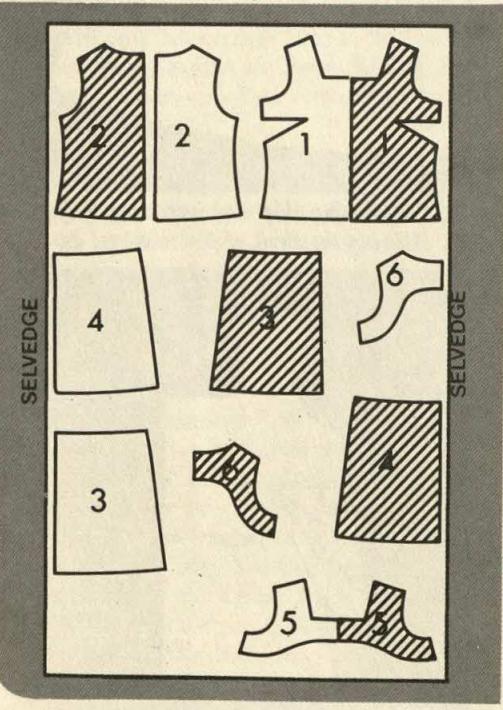


▼ 54 inch width, without one way, sizes 36 & 38



▲ 54 inch width, without one way, sizes 40 & 42

▼ 54 inch width, with one way, sizes 40 & 42

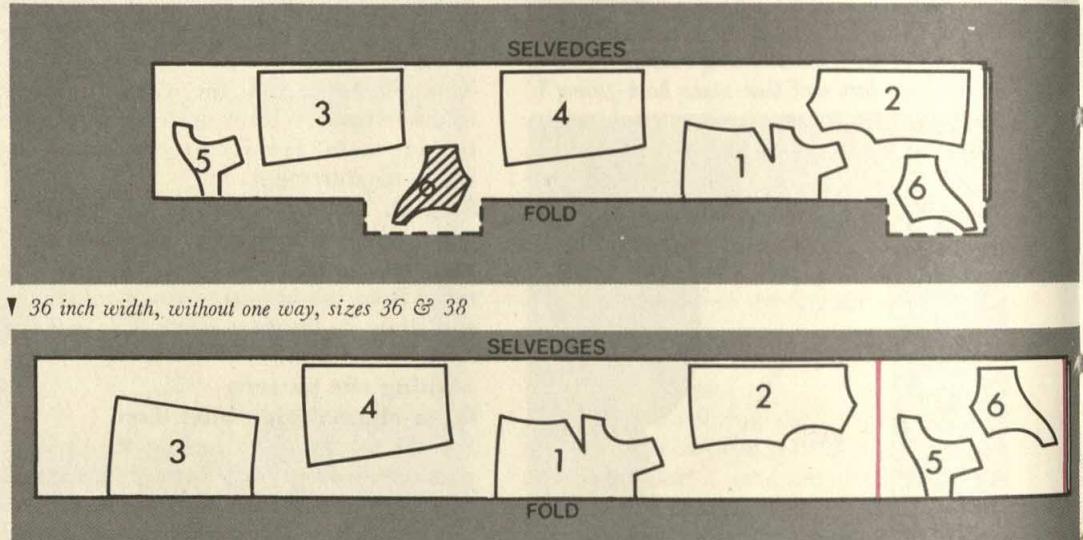


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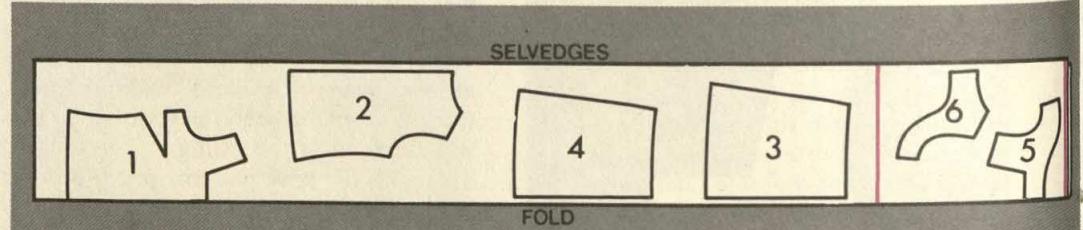
Layouts for the pinafores

The layouts given here are for the day length pinafore without extra flare, and the evening pinafore. If you increase the flare on the skirt, you may need extra yardage. Using these layouts as a guide, first make a trial layout on paper before buying the fabric to calculate how much extra you need.

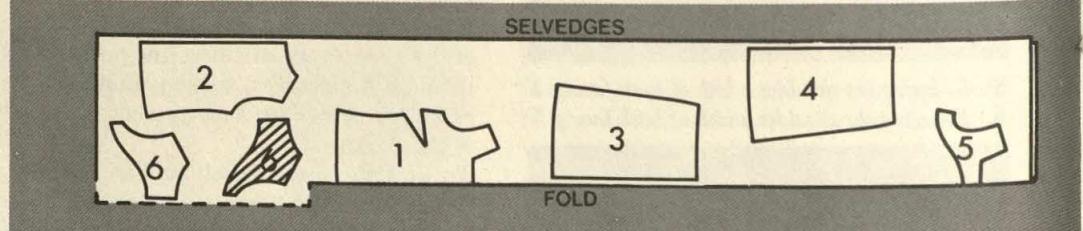
▼ 36 inch width, without one way, sizes $32\frac{1}{2}$ & 34



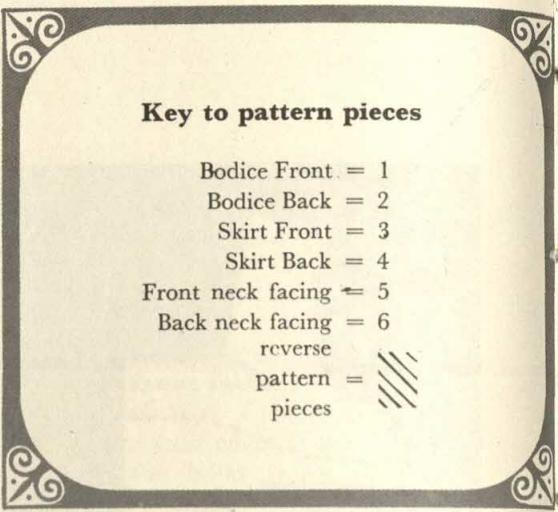
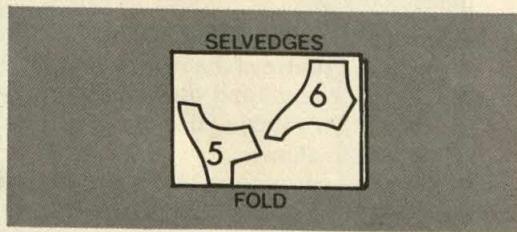
▼ 36 inch width, without one way, sizes 36 & 38



▼ 36 inch width, with one way, sizes $32\frac{1}{2}$ & 34

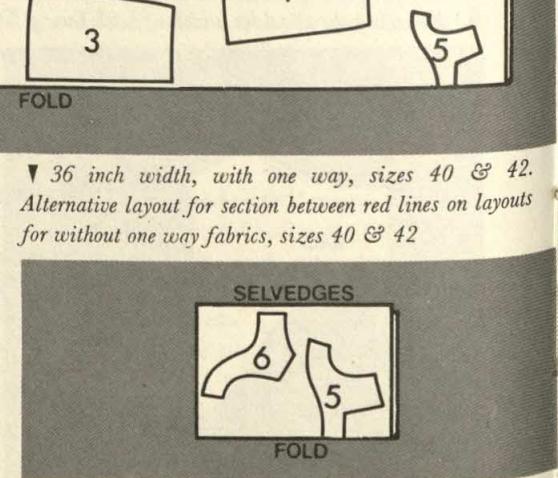


▼ 36 inch width, with one way, sizes 36 & 38.
Alternative layout for section between red lines on layouts
for without one way fabrics, sizes 36 and 38



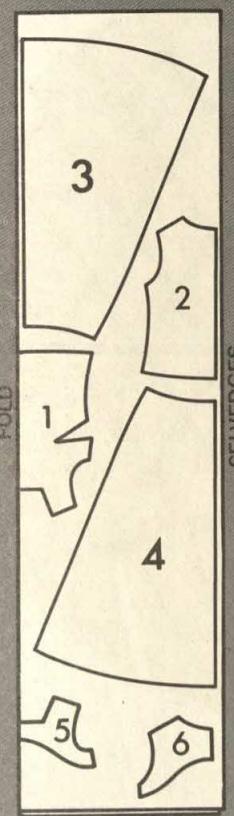
Key to pattern pieces

Bodice Front = 1
Bodice Back = 2
Skirt Front = 3
Skirt Back = 4
Front neck facing = 5
Back neck facing = 6
reverse pattern =
pieces =

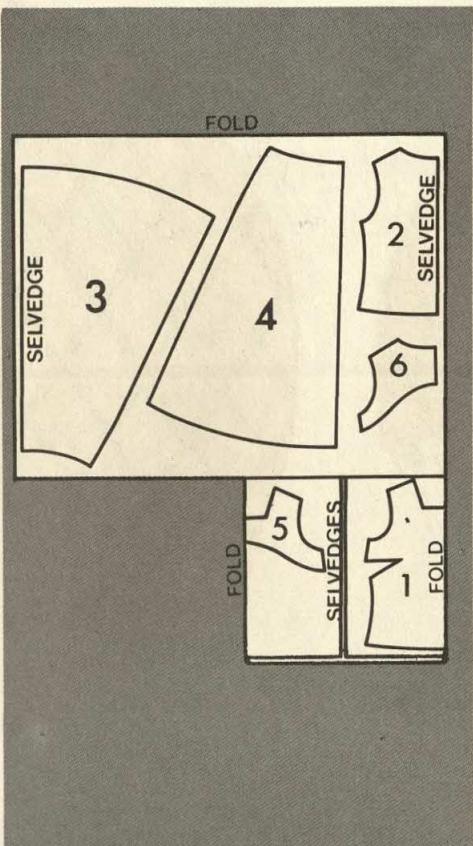


▼ 36 inch width, with one way, sizes 40 & 42.
Alternative layout for section between red lines on layouts
for without one way fabrics, sizes 40 & 42

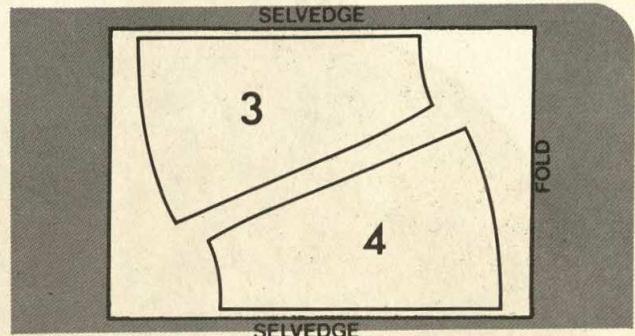
Evening pinafore



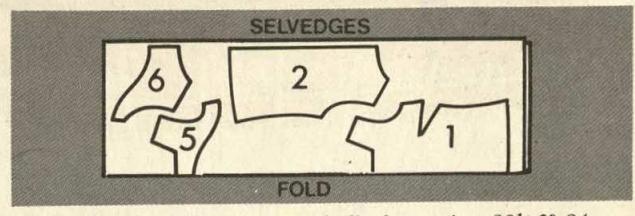
54 inch width, without one way, sizes $32\frac{1}{2}$ & 34
54 inch width, with one way, sizes $32\frac{1}{2}$ & 34



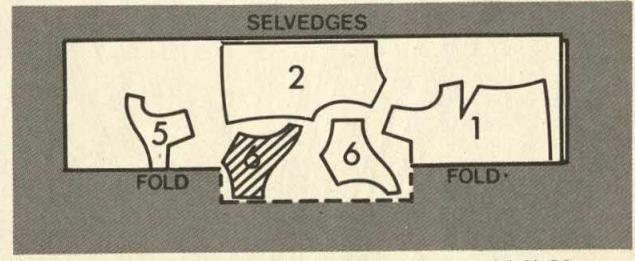
▲ 54 inch width, without one way, sizes 36, 38, 40 & 42
▼ 54 inch width, with one way, sizes 36, 38, 40 & 42



▲ 36 inch width, without one way, skirt layout for all sizes

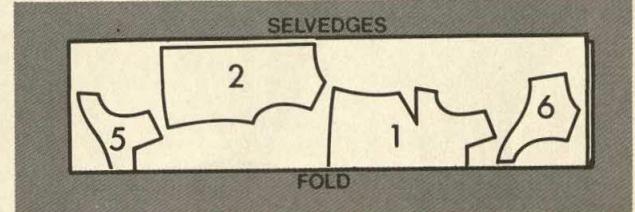
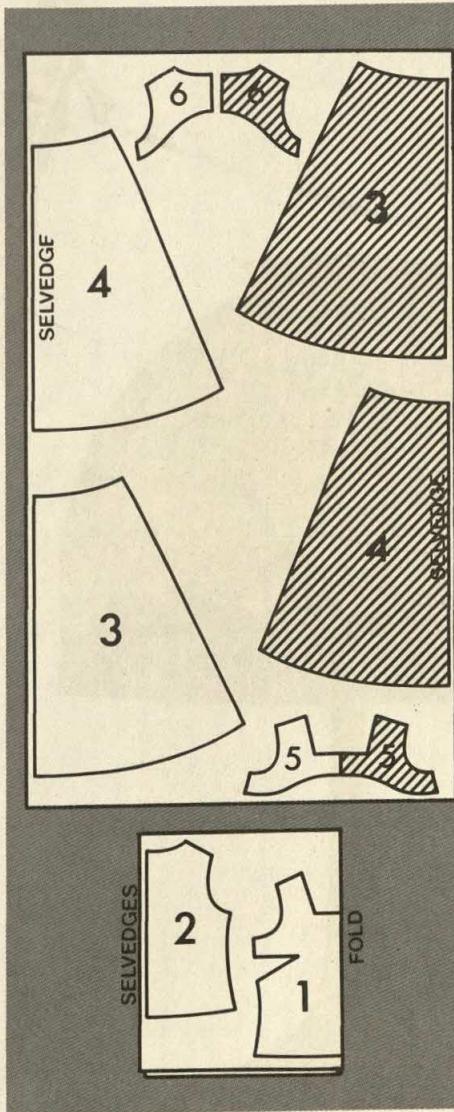
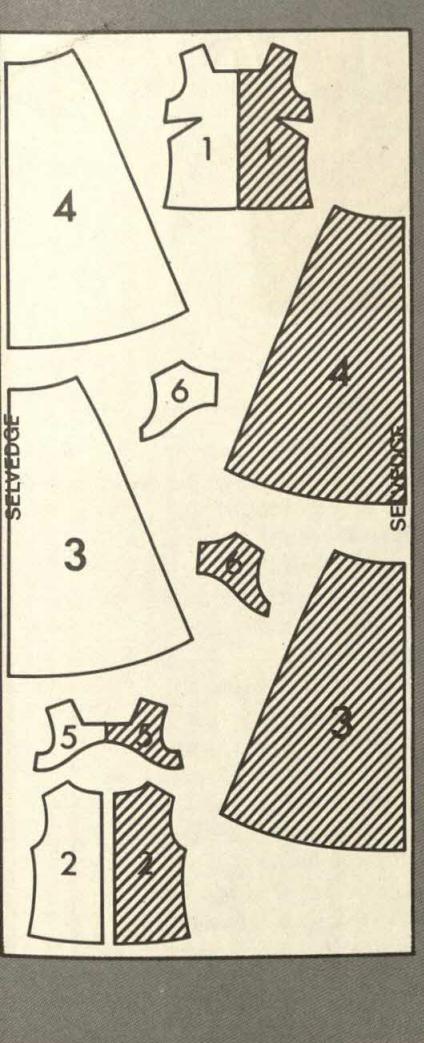


▲ 36 inch width, without one way, bodice layout sizes $32\frac{1}{2}$ & 34

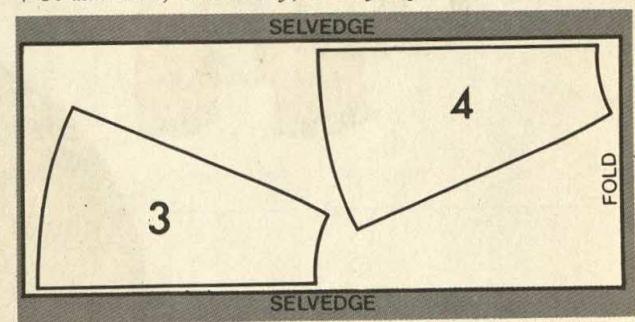


▲ 36 inch width, without one way, bodice layout sizes 36 & 38

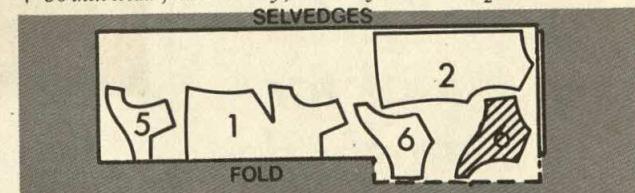
▼ 36 inch width, without one way, bodice layout sizes 40 & 42



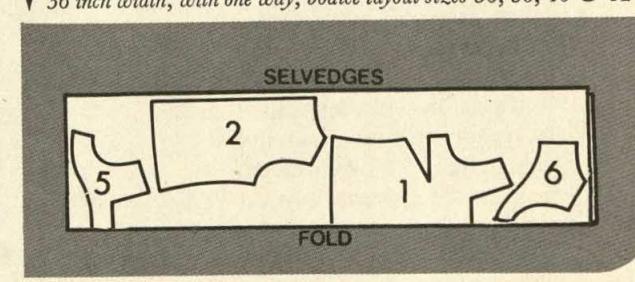
▼ 36 inch width, with one way, skirt layout for all sizes

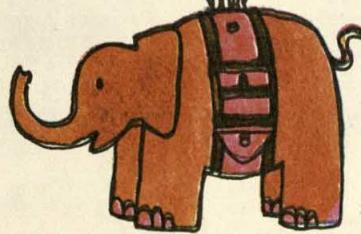
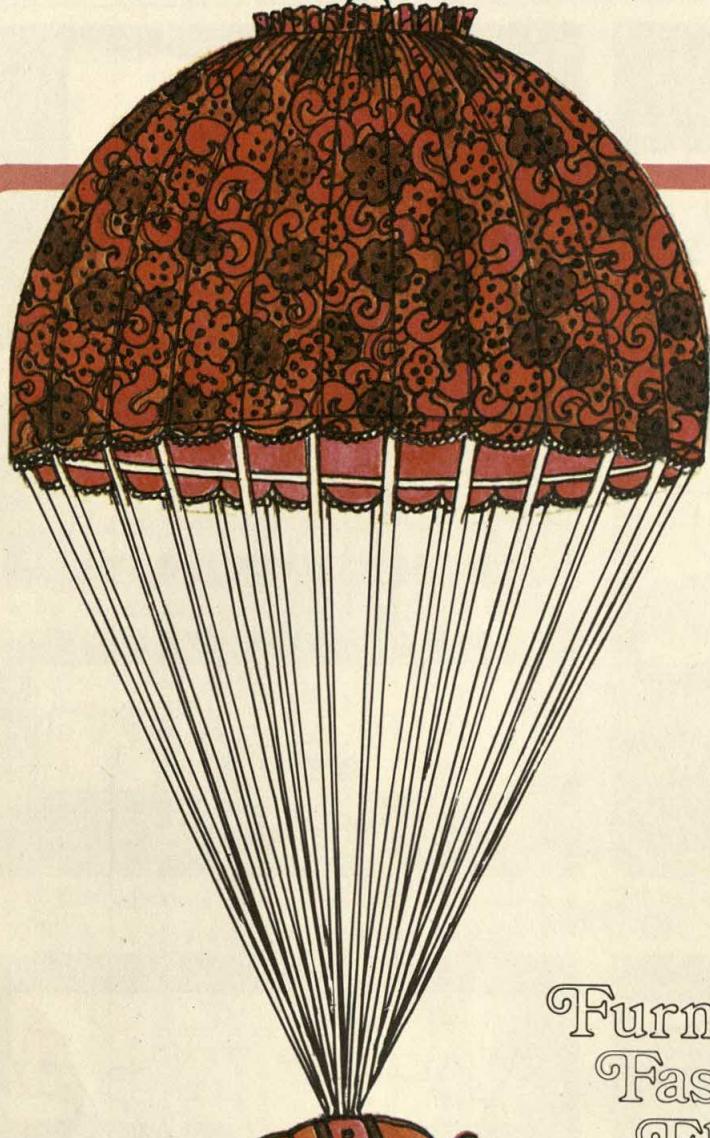


▼ 36 inch width, with one way, bodice layout sizes $32\frac{1}{2}$ & 34

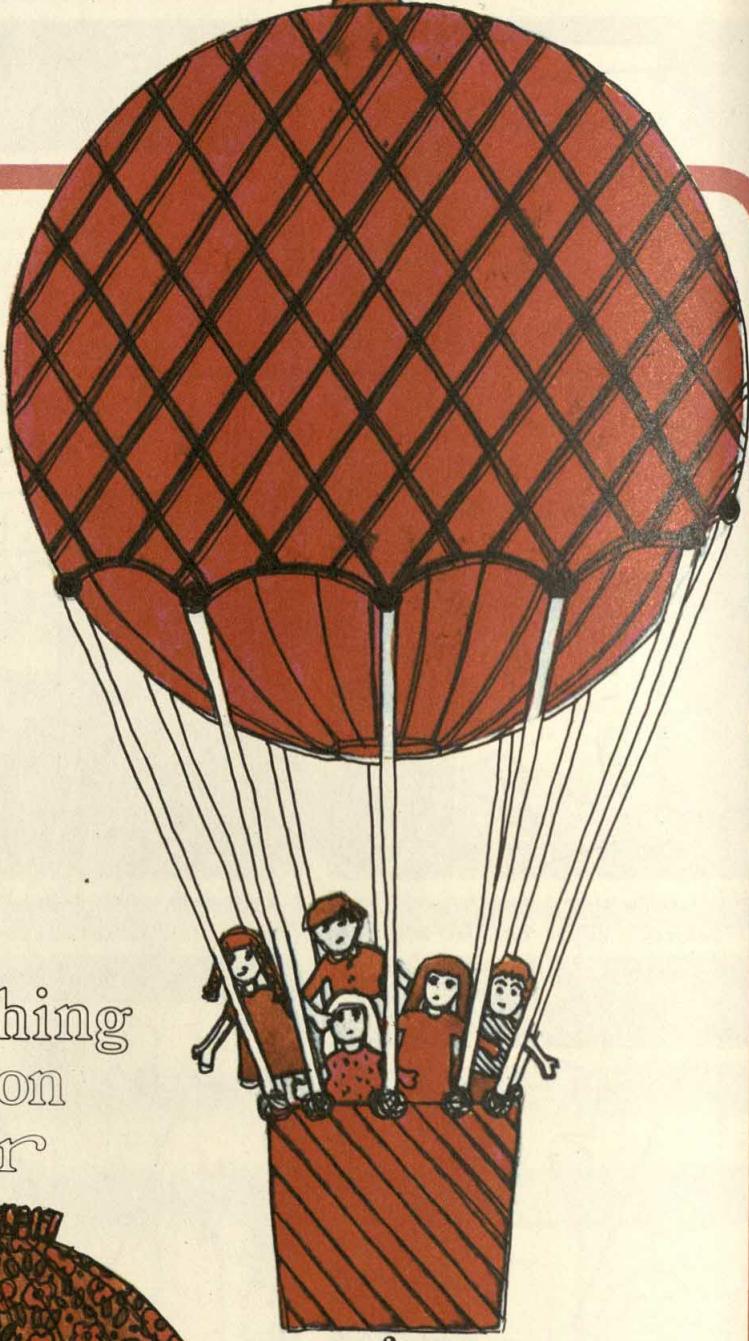


▼ 36 inch width, with one way, bodice layout sizes 36, 38, 40 & 42



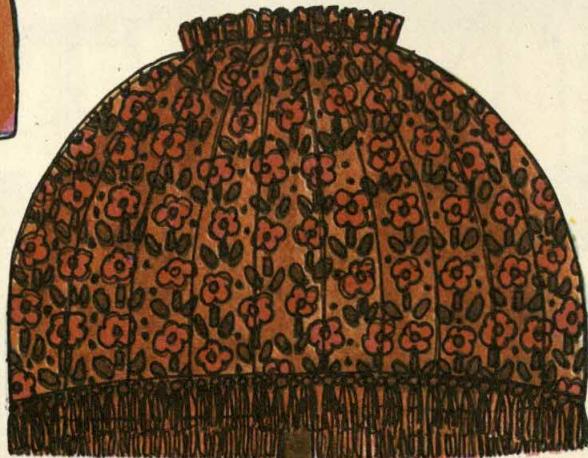


1



2

Furnishing Fashion Flair



3

A lighter look for lampshades

Here are some ideas for gay nursery lampshades—make a zoo full of parachuting animals or a basket full of ballooning nursery-rhyme characters. You can change a plain lampshade into an exciting toy!

1. Make the basic shade as shown in *Home Sewing 6*, but use slightly shorter scallops. Make the parachute tapes with ribbons and suspend a favourite toy with a bold modern watch strap round its middle.

2. Cover a globe-shaped shade (plastic or paper) with a string shopping bag, trim the edges and add tapes. Make the basket with a raspberry punnet or box and pack it with dolls.

3. Tiffany-shaped shades look as well on table lamps as they do hanging. Choose a simple trumpet-shaped base, or even an old oil lamp.



Pattern Library

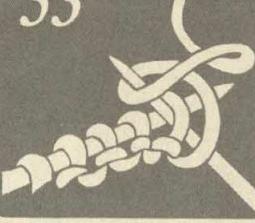
Floral scroll design

This enchanting shadow work design is stitched entirely in white on pink, giving a delicate, fragile effect. Texture and detail have been added by working parts of the design in long and short stitch, stem stitch and masses of tiny satin stitch spots.

This type of design would be charming as a centre piece on a dainty tea cloth or for glamorous curtains in nylon organdie. Position the design repeats to suit the finished article. Shadow work is done in double back stitch and is best worked with one or two threads of stranded cotton.

Knitting Know-how

33



Bow belles

Until you are experienced in two colour knitting, the simplest way of adding interest and colour to knitted fabrics is by applying stitches directly on to the finished fabric. Used carefully, the contrasting threads will add to the effect of the background stitch and look as if they had been knitted as part of the fabric. The silver belt illustrated shows a pretty way of using woven bows.

Applying additional colours

The three different effects illustrated here are all simple to work. The silver belt with woven bows could also be worked using contrasting cluster cushions, or you could use the very effective imitation smocking as cuffs on a baby dress.

Woven bows

The bows or groups of gaily coloured straight stitches are threaded through one central stitch which gives them a 'knitted in' look. They would brighten any stocking stitch jersey or cardigan, either by working them as a border or all over the fabric. The same motif using one contrast only has been used for the belt.

Cluster cushions

These chunky bobbles or cushions of yarn can be worked while the knitting is in progress or after completion by threading the yarn several times round a group of two or more stitches. The groups of cushions are just as effective when worked in the main colour and can be used on

either the purl or knit side of stocking stitch. To work them in as part of the fabric, work to the position where a cluster is required, slip the next 3 stitches on to a cable or spare needle, pass the yarn round these stitches from back to front until the cushion is the required size, 6 or 8 times should be sufficient, then work the 3 stitches from the holder in the usual way and continue to the position for the next cluster. Where a very chunky effect is required, work 2 rows on the 3 stitches before winding the yarn round.

Mock smocking

There are many variations of smocking which can be used to give a distinctive touch to adult or childrens' garments. Just as with cluster cushions, the stitches which are to represent the smocking can be worked as the knitting is in progress or can be added after the knitting is completed. Unless a very tight, close effect is required, ribs which consist of more purl or background stitches than knit stitches show the smocking to its best advantage. For example, use a P3, K1 rib, P4, K1 rib or, for a larger repeat, P5, K2 rib, taking alternate sections of the knitted rib stitches together with contrasting thread as given for cluster cushions but only winding the yarn round once or twice. The illustration used here shows a travelling rib, which gives a diamond effect and the contrast yarn has been applied after the fabric has been completed at the points where the diamonds join.



▲ Woven bows in different colours on stocking stitch give a butterfly effect



▲ Chunky cluster cushions can be worked in the main colour or a contrast yarn

▼ Mock smocking, contrast stitches worked over a travelling rib stitch





A simple yet effective knitted belt with woven bows worked to match the colour of the dress.

Silver belt with woven bows

Size

To fit 26–28in waist.
For every additional inch required, add 6sts to the total given.

Tension for this design
6sts and 8 rows to 1 in over st st worked on No.8 needles

Materials shown here

Twilley's Goldfingering
One ball main shade, A
One ball of contrast colour, B
One pair No.8 needles
Four small curtain rings
Waist length lining material

3in wide, satin or taffeta
Waist length stiffening 2½in wide

Belt

Using No.8 needles and A, cast on 15sts.
Beg with a K row work 21 rows st st.
Place marker thread round central st to mark centre back of Belt. Cast off.

Woven bows

Thread a length of B into a blunt ended needle. Work from marked centre st outwards to ends.
With RS facing insert needle from WS through centre of 3rd st to the right of central

st and 1 row below cast off edge. Pass yarn under centre st 5 rows below cast off edge and insert needle from front to back of work in centre of st 3sts to the left of centre st and 1 row below cast off edge. Bring needle from back to front 1 row below last st to right of central st and pass through centre st, then insert needle into centre of st below last st to left of central st taking the needle through to the back. Continue in this way until 7 threads have been passed through the central st. Begin the next group of threads by bringing the needle from back to front of work 1 row below bottom left hand corner of last st of previous group and work 1

group to the left of first group. Continue in this way to left hand edge of belt, then work right hand to correspond.

To make up

Cut stiffening to same size as Belt. Cut lining, allowing ½in turnings all round. Tack stiffening to Belt and cover with lining, turning in edges and sewing securely around all edges. Cover 4 rings with B, see Crochet Know-how, chapter 7, and st to Belt ends so that half the ring shows on RS.

Using A, make lacing by crocheting a ch or by tying ends of 3 strands of yarn tog. Thread lacing through rings for front fastening.

The puff-sleeved cardigan

This short sleeved summer cardigan has been specially designed for a little girl to wear over a puff sleeved dress to provide extra warmth without detracting from the design of the dress. Worked in one piece from the neck downwards, the only seaming required is an underarm seam. Once knitting is completed the garment is almost finished because it requires so little making up.

Sizes

To fit a 22[24:26]in chest
Length at centre back,
 $9\frac{1}{2}[9\frac{3}{4}:10\frac{1}{4}]$ in



Sleeve seam, 2[2½:2½]in
The figures in brackets [] refer to the 24 and 26in sizes respectively.

Basic yarn tension
7 sts and 9½ rows to 1in over st st worked on No.10 needles.

Materials shown here
Bairnswear Babysoft Nylon 4-ply 3[3:4]oz
One pair No.10 needles
One pair No.11 needles
Four small buttons
One large stitch holder

Cardigan

Beg at back neck.
Using No.10 needles cast on 48[52:56]sts.

1st row K.

2nd row P.

3rd row Inc in 1st st, K2, inc in next st, K10 for Left sleeve, inc in next st, K2, inc in next st, K12[16:20] for Back, inc in next st, K2, inc in next st, K10 for Right sleeve, inc in next st, K2, inc in last st.

4th row P.

5th row K1, inc, K2, inc, K12, inc, K2, inc, K14[18:22], inc, K2, inc, K12, inc, K2, inc, K1.

6th row P.

7th row K2, inc, K2, inc, K14, inc, K2, inc, K16[20:24], inc, K2, inc, K14, inc, K2, inc, K2.

8th row P.

Continue in this way inc 8 sts on every RS row until 10 rows of inc have been completed. 128[132:136]sts. P 1 row.

Shape sleeves

23rd row K10, inc, K2, inc, K9, inc, K10, inc, K9, inc,

K2, inc, K32[36:40], inc, K2, inc, K9, inc, K10, inc, K9, inc, K2, inc, K10.

24th row P.

25th row K11, inc, K2, inc, K11, inc, K2, inc, K34[38:42], inc, K2, inc, K11, inc, K10, inc, K11, inc, K2, inc, K11.

26th row P.

Continue raglan inc as before also inc on sleeves at each side of centre 10 sts on next 8[9:10]RS rows. 248[264:280]sts.

Work 3[5:7] rows st st inc 8 sts on each RS row for raglan shaping only. 256[280:304]sts.

Decrease sleeve fullness

Next row K21[23:25], inc, K2, inc, K29[32:35], K2 tog, K10, K2 tog tbl, K29[32:35], inc, K2, inc, K54[62:70], inc, K2, inc, K29[32:35], K2 tog, K10, K2 tog tbl, K29[32:35], inc, K2, inc, K21[23:25].

Next row P55[60:65], P2 tog tbl, P10, P2 tog, P122[136:150], P2 tog tbl, P10, P2 tog, P55[60:65].

Continue inc 8 sts on next 8 RS rows for raglan shaping as before and dec 2 sts on either side of centre 10 sts on each sleeve on next 16 rows, (RS and WS rows), until 256[280:304]sts rem.

Divide for sleeves

1st row K32[34:36] for Left front and leave these sts on holder, **K22[25:28], K2 tog, K10, K2 tog tbl, K22[25:28], turn.

Work on these sts to complete Left sleeve.

Work 3[5:7] rows dec 2 sts on each row on either side of centre 10 sts. 50[52:54]sts.

Work 4 rows st st.

Work 4 rows K1, P1 rib.

Change to No.11 needles and work 8 more rows K1, P1 rib.

Cast off in rib. **

With RS of work facing rejoin yarn to rem sts.

Next row K76[84:92]sts across Back and leave sts on holder. Work Right sleeve as given for Left sleeve working



► Soft and pretty for summer days

from ** to **.

With RS of work facing
rejoin yarn to rem sts for
Right front and K32[34:36]
sts.

Next row P32[34:36], P76
[84:92] from Back holder and
P32[34:36] from Left
front holder.

Next row Cast on 16[20:24]
sts, K across all sts.

Next row Cast on 16[20:24]
sts, P across all sts.

K1 row P1 row.

Next row (buttonhole row)
K to last 16[20:24]sts, cast off
2 sts, K10[14:18]sts, cast off
2 sts, K2.

Next row P2 sts, cast on
2 sts, P10[14:18]sts, cast on
2 sts, P to end.

Work 13[15:17]rows st st.

Change to No.11 needles.

Work 1 row K1, P1 rib.

Next row (buttonhole row)
Rib to last 16[20:24]sts, cast
off 2 sts, rib 10[14:18]sts,
cast off 2 sts, rib 2.

Next row Rib to end, casting
on 2 sts above those cast off
in previous row.

Work 9 more rows K1, P1 rib.
Cast off in rib.

To make up

Press lightly under a dry
cloth with a cool iron. Join
sleeve seams.

Using No.11 needles and with
RS of work facing, K up
26[28:30]sts from cast off
edge to top edge of centre
front section above button
holes, 14[18:22]sts along short
cast on edge above
buttonholes, 56[58:60]sts
along right front edge to
centre of raglan shaping
before Right sleeve, 40[44:48]
sts evenly around top of
sleeves and Back to centre of
raglan shaping after Left
sleeve, 56[58:60]sts along
Left front, 14[18:22]sts from
short cast on edge of left
centre and 26[28:30]sts on
centre front edge to lower
cast off edge. 232[252:272]
sts.

Work 4 rows K1, P1 rib.

Cast off in rib.

Sew buttons in place on Left
front to correspond with
buttonholes.



Jacquard patterns from charts



Whether working jacquard patterns in two colours or more, the method is the same as that given in chapter 32. Jacquard patterns produce a rather thick fabric and for this reason it is better to limit the colours used to three when working garments.

Base designs for jacquard crochet on geometric shapes or simple designs—cross stitch embroidery patterns can be used as a guide for motifs. Don't attempt anything too complicated because the depth of crochet stitches will not allow very fine detail.

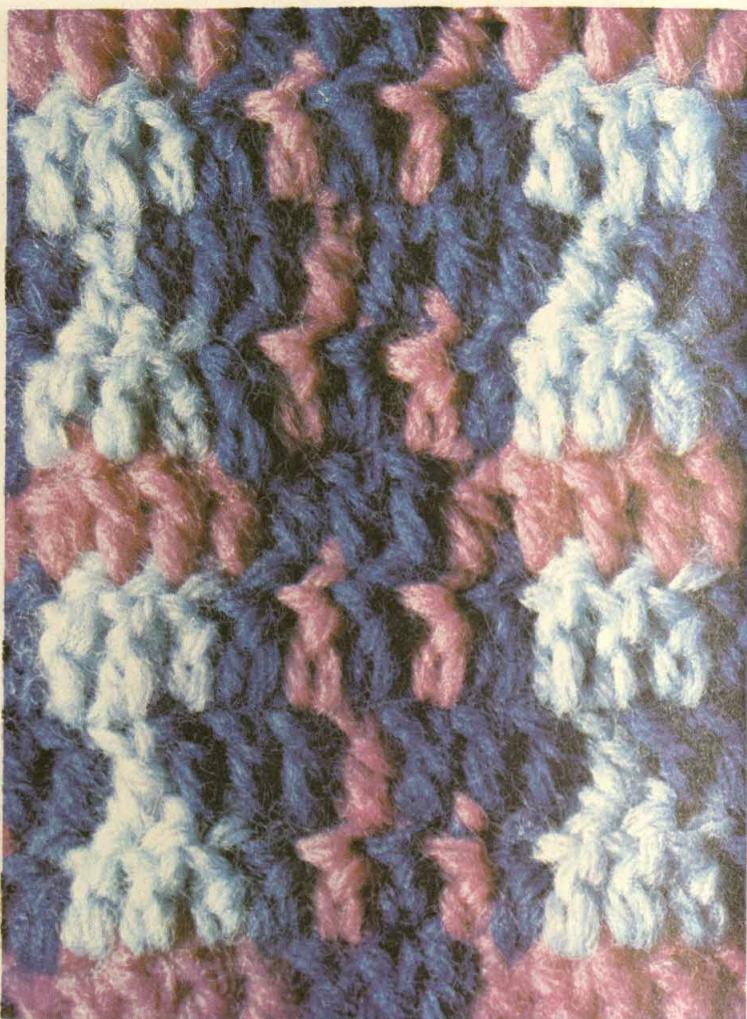
Copy the design you have chosen on to squared graph paper calculating one stitch for each square. Show the stitches to be worked in the main colour as an empty square and the stitches to be worked in a contrast colour as a black dot in a square. If you wish to use a third colour in the design, show the stitches as a crossed square. Work the design in double crochet or treble, remembering that double crochet will give a closer overall pattern, whereas treble stitches are fairly long and will distort a rounded shape.

When changing from one colour to another, remember to draw through the last loops of the last stitch with the yarn of the next colour. Always keep the yarns not in use at the back of the work and when working over a group of stitches remember to work over the loop of yarn on the row below. This prevents overlong loops at the back of the work and makes it easier to keep an even tension.

The white cottage motif shows how a simple design can be converted into a chart and worked in crochet. Designs such as this could be worked for pockets or as motifs for cushions.

You can use up oddments of yarn while practising the three jacquard patterns on these pages, trying out colour variations of the patterns. If test squares of crochet are worked to the same size they can be joined together to make a colourful rug.

▼ Two-colour triangle jacquard pattern

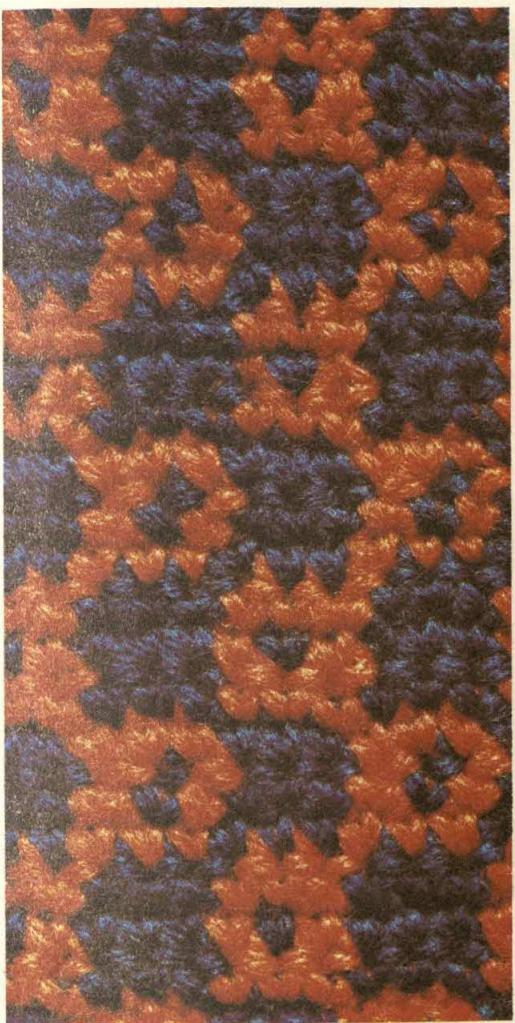


▲ Three-colour geometric jacquard pattern

▼ Chart for three-colour geometric jacquard pattern

▼ Chart for two-colour triangle jacquard pattern

A Go board diagram illustrating a game pattern. The board is a 19x19 grid of squares. Black dots represent stones placed on the intersections. The pattern shows a sequence of moves, likely a teaching example or a specific variation. Notable features include a diagonal sequence of stones from the top-left towards the bottom-right, and various local groupings of stones.



- ▲ Two-colour checked jacquard pattern
- ▼ Chart for two-colour checked pattern

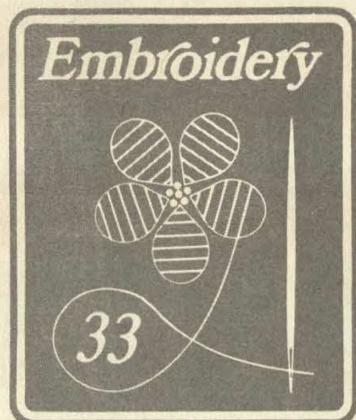


▲ A simple picture worked in crochet from a chart. Using six colours, the motif produces a rather thick fabric suitable for a mat or pot holder. Chart for cottage motif ▼

A 15x15 grid representing a Go board. Black 'X' stones are placed at various intersections. The pattern includes a central cluster of three 'X's, a row of three 'X's at the top, a row of three 'X's at the bottom, and a diagonal line of three 'X's from the top-left towards the center.

The image displays a 10x10 grid of symbols. The top half of the grid contains 'X' symbols in a cross pattern. The bottom half contains dots, squares, and black squares. The symbols are arranged in a repeating pattern across the grid.

Stitch and shadow



This delicate form of embroidery is of oriental origin and is traditionally worked entirely in white threads on white semi-transparent fabric. It is best used on articles which receive little wear. The stitch characteristic of shadow work is double back stitch, the long stitches crossing at the back of the work to create the opaque shadow effect.

Preparing a design

When preparing designs for shadow work, either use a transfer or the tracing method described in Embroidery chapter 4. Designs can be transferred to either the wrong side or the right side of the fabric, depending on whether you choose to work the design from the back or the front of the work.

Unless the work is to be held taut when completed, such as a lampshade, shapes which require a stitch deeper than $\frac{1}{8}$ inch should be worked in sections. This is because the stitches at the back of the work are inclined to snag if they are long and loose. The flower motif illustrated is an ideal shadow work design and would be effective worked as a border on a curtain or as a single motif on a dainty apron. The petals are worked in two sections.

Fabrics to choose

Transparent or very fine fabrics are essential for this type of embroidery because the filling stitches must show through. Several types are suitable—organdie, fine linen lawn, cotton/Terylene lawn, nylon chiffon and muslin.

Selecting colours and yarns

The beauty of shadow work is the effect of embroidery showing through fabric. It is far more effective to work a single colour thread on a matching or strongly contrasting background fabric—for example, navy on white, or dark blue on pale blue—than to use a variety of different coloured threads.

Fine yarns are recommended, particularly stranded cotton or pure stranded silk.

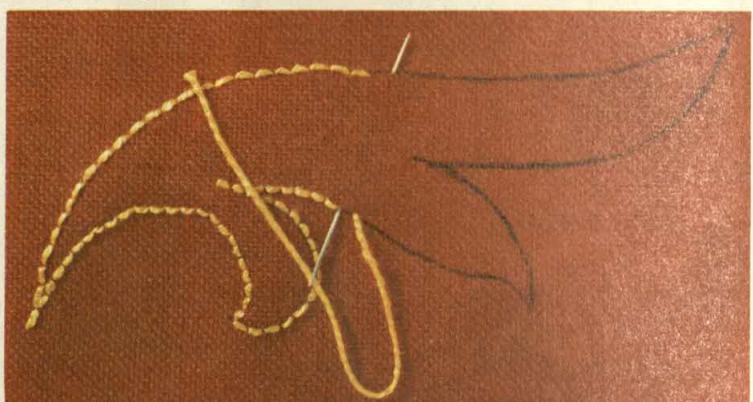
Working the embroidery

The stitch used in shadow work is called double back stitch or herringbone. The crossed threads lie at the back of the work so that they show through the transparent fabric and the back stitches lie on the surface as an outline. Double back stitch can be worked from the right or wrong side of the work (see illustrations) and this is a matter of personal preference. However, if other stitches are being used on the surface for detail, you will find it more convenient to work from the right side so that you can observe your progress and not be constantly turning the work over. An embroidery frame is advisable to prevent the stitches pulling and causing puckering. When working round a curve the back stitches on the inside of the



▲ Stage one of working a double back stitch, from the right side of work

▼ Stage two of a double back stitch worked from the right side



curve must be smaller than on the outside curve (see illustration). Always keep stitches perpendicular to their base.

Varying the theme

Shadow work designs can be worked entirely in double back stitch, but, as with most forms of embroidery, the introduction of other stitches adds interest. Stem stitch, chain stitch and back stitch, plus their variations, are particularly effective used with shadow work. Satin stitch, French knots and eyelet holes add dimension as well as texture to a design.

Pulled thread work and shadow work make a delightful combination—so do appliquéd and shadow work. Shapes are applied to the back of the work and pin stitched.

Plain edges

There are several methods of edging shadow work articles.

Hemstitching A plain hemstitched hem looks crisp and neat. Because the fabric is transparent, make the hem double so that the frayed edge does not show through.

Buttonhole stitch This gives a strong edging. To give additional strength to the edge of fine fabrics, turn under a very narrow hem, tack and work the buttonhole stitching over the hem.

Decorative edges

Picots These can be made at regular intervals along a buttonhole stitched edge, working them at the same time as the edging. Twist the thread several times round the needle and insert the needle back into the last buttonhole stitch. Continue the buttonhole edging.

Loop picots Make a small loop over a pin. When the loop is secured by the following stitches, remove the pin and continue.

Buttonhole ring picots Take the thread back along the buttonhole stitches just worked to form a semi-circular loop and cover with buttonhole stitches. Continue working the buttonhole edging.



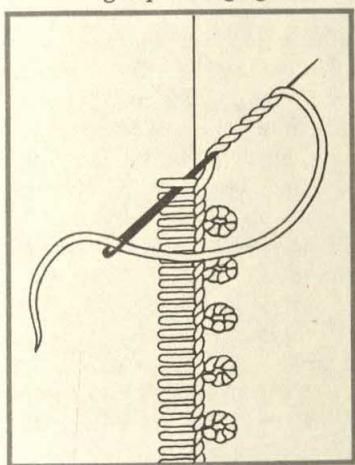
▲ Stage one of working a double back stitch from the wrong side of work

▼ Working a picot edging

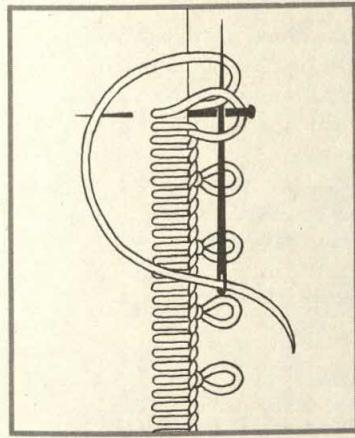


▲ Stage two of a double back stitch worked from the wrong side

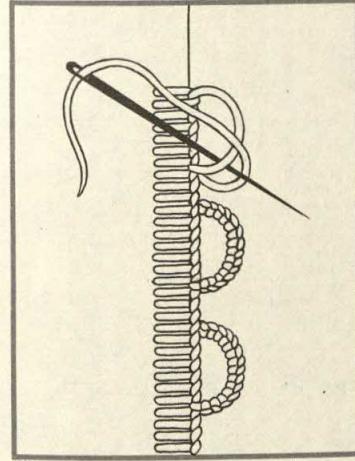
▼ A simple flower motif for you to copy. Trace the design from this illustration.



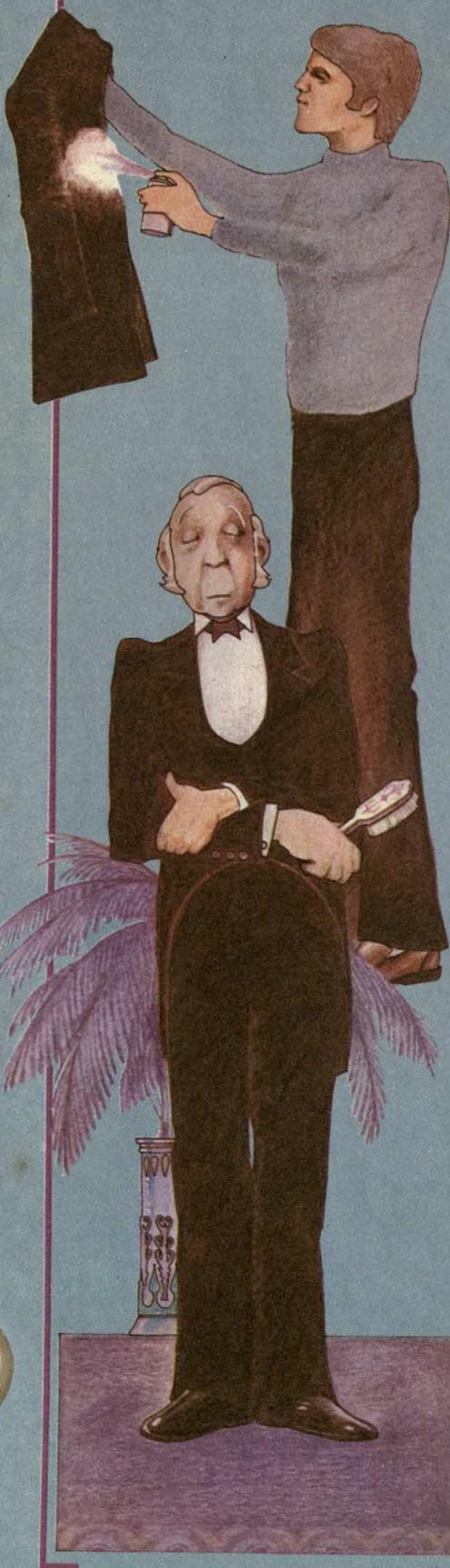
▼ Working loop picots



▼ Buttonhole ring picots



Be your own valet



Clothes need cherishing. Once that meant valets and ladies' maids for the rich—hard work for the rest. Now new fabrics and cleaning aids makes it easier to keep clothes looking good.

The secret is good organisation, for which there are three golden rules:

1. Take a few minutes every day to put clothes away properly and in good order.
2. Deal with problems quickly—sooner done, the easier it is to put right.
3. Set aside time periodically for a session of catching up and putting right.

1. Day by day

To get maximum wear out of clothes, especially suits, wear them in rotation. (Never wear a suit more than two days running.) Always hang clothes up immediately after wearing—if left in a warm heap, crumples will set.

For day-by-day care you need a first rate clothes brush, also a sponge or plastic foam 'brush' to deal with surface dust. Brush outdoor clothes before you hang them up (dust is grit and grit eventually breaks up the fibres). Close all fastenings as you hang up the garments to help support them. Then give them a while to air before consigning them to the wardrobe.

Aim to put each garment away in the state you would like to meet it next time you go to put it on. Try to find a special place to hang clothes which are unfit to wear so that you can see at a glance how much of your wardrobe is wearable.

Collars. Clean greasy collars or necklines marked with make-up with a grease solvent. Frequent, light sessions do a much better job than intermittent scrubs.

De-fluffing clothes. If your regular clothes brush or sponge won't do the trick, wind a piece of Sellotape around your hand, sticky side out, and rub gently over the surface of the cloth. (Works wonders with velvet.)

Hangers. Good hangers are essential. Heavy coats and suits should hang on shaped wooden hangers. For dresses, pad thin hangers with old laddered tights or stockings, and cover with pretty scraps of material. Longer skirts need an extra, centre skirt carrier: long dresses with waist bands should be hung from the waist. And no garment should ever be subjected to a wire hanger.

Wardrobes. Try not to squash too many clothes into too small a cupboard—try to keep out-of-season clothes in bags on a rail in the attic or spare room.

2. Deal with problems fast

Deal with tears, loose buttons, unstitched hems and stains as soon as possible. (For stain removal, see Take Care chapter 4). Here are a few other pointers.

Buttons. Buttons are not always well sewn on ready-made clothes. Sew them on properly before they unravel and drop off.

Cigarette burns. Good clothes should always be dealt with by an invisible mender but the following method does a fair patch-up job for unimportant, lightweight clothes. But practise on a scrap first! Snip off all charred threads with scissors, to leave a neat, clean round hole. Cut out a patch of matching cloth slightly larger than the hole, and another patch of fine polythene sheeting (dry cleaners' bags will do) to the same size. Place the damaged cloth on to a sheet of clean paper, right side down, place the polythene patch over the hole, then the cloth patch, and gently press the lot with a hot iron in order to melt the polythene and 'glue' the two fabrics together invisibly. However, this trick will not work on heavier fabrics.

Hems. If desperate, use Sellotape or double sided tape to keep up a small length of hem until you can deal with it properly.

Knitwear, pilling and matting. It's worth investing in a teazle brush or special knitwear 'de-fuzz'. Stroke lightly and in one direction.

Pulls and catches. If the thread is not broken, ease it back as far as possible, then hook the remaining loop through to the wrong side with the head of a pin.

Rips and tears. Again, these should be dealt with by a professional invisible mender or carefully darned. As a last resort, adhesive fabric tape can be quite successfully stuck to the wrong side of the fabric. It will stand up to washing, but not dry cleaning.

3. The periodic session

Suits. In between dry cleaning sponge and press about every six weeks. To do this, you need a stout, wooden-backed brush, a pad or wad of fabric for holding under the shoulder seams, a couple of damp cloths—and a firm hand.

First brush the suit vigorously. Lay it flat and rub all over with the dampened cloth to remove loosened surface dust. Lay the area to be pressed carefully on the board, put over a clean damp pressing cloth and press firmly, lifting the iron carefully each time. Take care! If the suiting is a blend, too hot an iron and too much pressure can ruin the cloth.

Press trousers, see Take Care chapter 3.

Be your own maid

Pressing jackets. To press a jacket, it's worth making a pressing pad—a 9 inch square bag stuffed firmly with kapok. Start by pressing the collar, opened out and flat. Next, the right hand front, working from the hem to the waist and pressing through a damp cloth. As you work, move the pressed area away from you so that it will not become creased again. Now press the area above the waist (for a woman's jacket; use the pressing pad to press the bust). Press underarm area. Press back. Press left underarm. Press left front. Next, sleeves. Sleeves must never have a crease, and the simplest way to avoid this if you do not have a sleeve board is to lay the edge of the sleeve so that it falls over the edge of the board and therefore does not receive the weight of the iron. Turn the sleeve gradually so that the whole area is pressed. Finish the shoulders by pressing over the pad to keep the curve full. Finish by opening the revers out flat and pressing from the underside. Don't fold the collar or revers back and press—just roll them gently back into position.

Shine. Removing shine is usually a temporary affair, since shine usually means the cloth has worn thin. Before attempting any remedial action, brush the suit thoroughly, then sponge the worn area with a solution of vinegar and warm water. Rinse with a clean cloth wrung out in warm water. Pass a hot iron very lightly over a damp cloth on both sides of the shiny area—to 'swell' the fibres, not to flatten them! For light materials use the same system, but add ammonia to water (1 tablespoonful to 1 pint).

Baggy skirts, trousers and elbows. You may be able to shrink the cloth back to its original shape. To do this, lay the affected area on the ironing board and cover with a well damped cloth. Stroke the cloth with the iron without pressing, to force the steam into the fibres. Leave to 'set' and dry before further handling.

Trouser and pleat creases. For a crisp crease, rub the inside of where it should be with hard yellow household soap. Then press in the normal way with a damp cloth, making sure the crease is in exactly the right position.

Perspiration. If the garment is washable, soak in cool enzyme detergent (test for colour fastness first). To try to revive colour, sponge with a weak solution of vinegar or ammonia before washing (again, test first). Sponge clothes (except rayon) which can't be washed with methylated spirits and rub gently in a circular motion with a dry cloth. To remove odour, first soak the garment in warm water with borax (1 teaspoonful to 1 pint). Wash in warm soapy water to



which a few drops of ammonia have been added. Rinse well. If the fabric is suitable, try to dry in sunshine—sun always has a sweetening effect.

Linings. A cheap, unlined skirt always looks better for having a lining. Choose a firm, inexpensive rayon.

Knitwear, stretched collars and cuffs. If careful washing and flat drying can't remedy this, darn two or three rows of shirring elastic round on the wrong side of the garment.

Metallic embroidery and lamé. To clean gold work or other metallic embroidery, gently brush in bicarbonate of soda. After a few minutes, brush out with another soft, clean cloth.

Artificial flowers. These revive if held in the steam from a boiling kettle.

Feathers. Shake several times in soapy lather. Rinse well in warm, then cold, water, and dry slowly in a warm oven with the door open, taking them out from time to time to curl them over the edge of a blunt knife.

Care of clothes brushes. To get fluff out of a bristle clothes brush, rub warm porridge flakes or oatmeal into the bristles and leave for a few hours. Shake, comb out, and rub with a clean cloth. (Too much washing makes bristles soft.) Nylon brushes can of course be washed.

Storage

As mentioned under day-by-day care, it's useless to overhaul a dress and press it beautifully—and then plunge it into an overcrowded wardrobe. If you have a corner anywhere in the house to hang out-of-season clothes in plastic bags, do so. (Remember to clean them before putting them away.) Keep heavy clothes at one end of the wardrobe, lighter ones at the other. The greatest treat for all clothes is adequate storage space. Store knitwear in a drawer, not on hangers. Allow air to circulate rather than keeping jerseys, etc, in bags. Always store metallic embroidery and lamé in acid-free tissue paper.

Work basket

A well stocked work basket is invaluable. It should include small supplies of the following: elastic (sufficient for a pair of knickers), dressmaker's pins, needles, cotton, assorted safety pins, Sellotape, pearl and trouser buttons, adhesive fabric tape, cash for emergencies, foam pad, and spot removal fluid—with ammonia, vinegar and borax near to hand, plus clean cloths and a pressing pad.

Patching up colour for fashion

Machine made patchwork brings exciting possibilities—areas of patchwork can be made up very quickly and turned into handbags, skirts and fashionable garments of all kinds. This method is suitable for patches of $1\frac{1}{2}$ inches and over in length—smaller patches are better sewn by hand. Remember, patch measurements are always worked out from the length of the sides, not the overall length. A $1\frac{1}{2}$ inch diamond shaped patch is one where each side measures $1\frac{1}{2}$ inches.

Suitable fabrics

There is a wide range of fabrics available which you can use, such as cotton, fine wool, silk, velvet, needlecord and tweed, but avoid choosing fabrics which are very tightly woven for machining patches with acute angles, such as diamonds, because the machine needle has to go through several layers of fabric. On the other hand PVC coated fabric, leather and suede work well, because although they are dense fabrics they do not require turnings.

Suitable machines

The sewing machine should be a swing needle model with a zigzag stitch for this kind of patchwork. It is possible to sew patchwork with a straight stitch machine by opening out the pressed seams of the patches and sewing them together along the creases, but the zigzag method is easier and more accurate.

Needles, threads and stitches

Use a No.14 machine needle (continental No.90) and change to a new needle more often, as patchwork papers tend to blunt the point. Stitch with a fine thread, No.50 or 60, and use a mercerised cotton, like Sylko, or synthetic thread according to the material you are using.

Choose a thread colour that is suitable for the colours in the patchwork. A white thread looks well on mixed colours, or you could match the thread to one of the basic colours in the fabric. To maintain an even effect it is important to keep to the same colour and type of thread throughout the work.

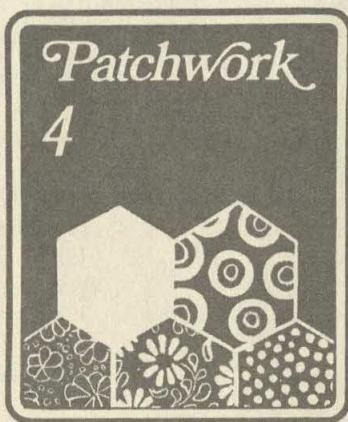
On swing needle machines the 'swing' of the stitch (that is, the stitch width) can be adjusted in the same way as the stitch length. As a general guide for machine patchwork, select a swing of $1\frac{1}{2}$ to 2 and a medium stitch length. Loosen the top tension a little.

It will be necessary to adjust the controls slightly according to the fabric and length of the patch. For instance, a 3 inch hexagon will need the stitches further apart than a 2 inch hexagon although the swing will remain the same.

For the best results experiment with your machine, trying out the stitches on folded scraps of fabric.

Sewing the patches together

Prepare the patches as for hand sewing (see Patchwork chapter 1). If the finished patchwork is for fashion appliquéd use bonded fibre fabric instead of papers.



Place two patches together with the right sides facing. Make sure that they match evenly but allow the underneath patch to show just a fraction along the working edge (figure 1). This way you will be able to see that the stitches are penetrating both patches.

A swing needle swings from left to right and back again. Left is the starting point and you must always start with the needle ready to swing to the left. Turn the balance wheel by hand to discover which way the needle is going to swing and set it ready to swing to the left.

Place the patches under the machine needle and turn the balance wheel towards you so that the needle pierces the top right hand corner of the pair of patches (figure 2). Lower the presser foot and stitch, not too quickly at first.

At the left hand swing the needle should pierce the fabric and papers of the two patches and at the right hand swing the needle should pass just beyond the side of the patches (figure 3).

When you come to the end of the working edge, make sure that the needle swings to the right for the last stitch—you will then be ready to swing back to the starting point when you begin the next seam. Give the balance wheel a half turn towards you, lift the presser foot and draw out the patch, leaving at least two inches of thread before cutting off. This is essential as the ends must be tied off to secure the stitching. It is best to tie off with a double knot as this prevents the threads becoming tangled (figure 4).

If you prefer, instead of tying off each pair of patches separately, you can stitch a whole series of pairs of patches together in sequence so long as you leave enough thread between them for tying off. The threads are cut afterwards.

When stitching diamond patches it may be necessary with some fabrics to 'help' the machine over the points as there can be up to eight layers of material to penetrate.

Open out each seam and you will see that the patches are joined together with firm, even stitches; straight at the front and criss-crossed at the back (figure 5).

Add as many patches as you need, keeping the grain of the material running as straight as possible.

When the work is large enough, take out the tacking threads and remove the papers. (This will also make it easier to work should the patchwork become cumbersome.) The papers may have been caught by the needle but will pull away easily, and often can be used again.

Finishing

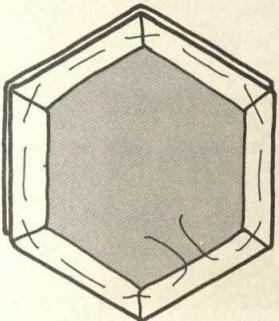
Pressing Machine patchwork should be pressed well, with a steam iron and a pressing cloth. If there is velvet in the patchwork use a needleboard. Press as if it were hand-sewn patchwork (see Patchwork chapter 1) and pay particular attention to the edges of the piece if the patchwork is for fashion appliquéd.

Lining Although patchwork is a strong fabric if it is properly stitched and tied off, it is easily distorted because the grain of the fabric used in the patches does not always run in the same direction. Because of this it is necessary to line patchwork that is to be used in large pieces for making up garments. The lining fabric then acts as a strengthening base and will take the strain instead of the patchwork.

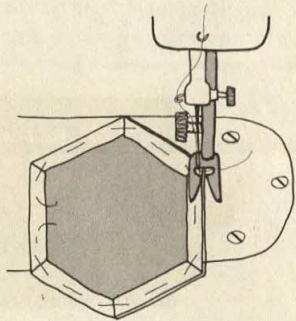
To line patchwork, place it on the lining fabric, wrong sides facing, and catch the two together at regular intervals (every two patches or so) with tiny stitches. Tack round the edges and then treat the lined patchwork as if it were a single layer of fabric.

Mounting If you have used bonded fibre fabric instead of papers, leave it in. Catch the bonded fibre fabric to the patchwork occasionally and mount the patchwork on to the garment by stitching round the edges with tiny hem stitches.

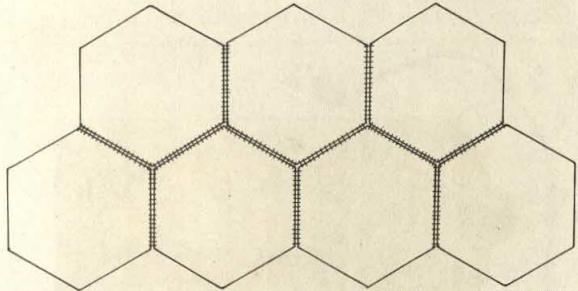
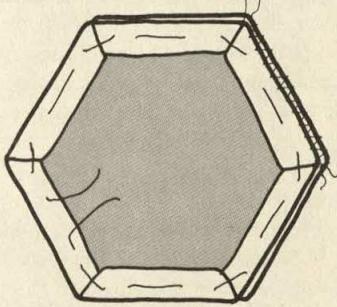
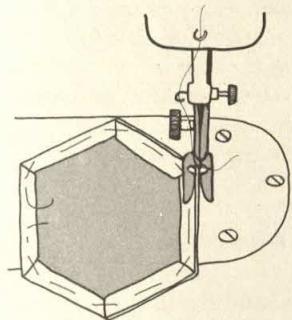
If the area of appliquéd patchwork is large, catch it to the fabric of the garment occasionally.



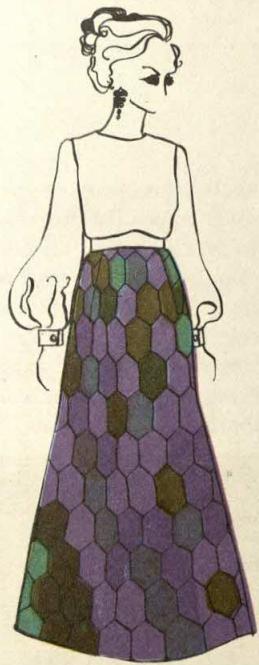
▲1. Patch ready to be joined
▼3. Right hand swing



▲2. Left hand swing
▼4. The finished seam



▲5. The seams opened out to show even stitching on the right side



▲ A dramatic skirt and a colourful waistcoat in high fashion patchwork
Beautiful panels of patchwork can make a plain dress into a gala gown ▶



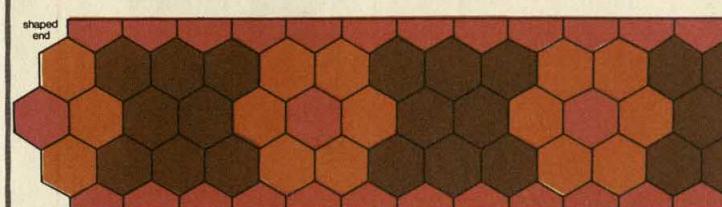
Velvet handbag

You will need:

- $\frac{1}{2}$ yd 36in wide velvet in russet
- $\frac{1}{2}$ yd 36in wide velvet in orange
- $\frac{1}{2}$ yd 36in wide velvet in brown
- Mercerised cotton, eg Sylko, in brown
- 1yd 9in wide heavy-weight bonded fibre fabric, or $\frac{1}{2}$ yd 36in wide, for backing
- $\frac{1}{2}$ yd 36in wide satin in russet for the lining
- Large press stud for fastening (optional)
- Paper for patches
- Dressing gown cord to match

Preparing the patches

Prepare 50 hexagonal patches with $1\frac{1}{2}$ in sides: when cutting these patches out allow $\frac{1}{2}$ in turnings. Cut 20 brown patches, 15 orange and 15 russet. Cut 12 of the russet patches and 1 brown patch in half (check shape with diagrams).



1

Machine stitch the patches together (figure 1) and press them carefully. Remove the tacking and papers, then tack around the raw edges and the turned in edges of the patches on the shaped edge. The patchwork should now measure about 34in long and $9\frac{1}{4}$ in wide.

Mounting the patches

Cut the bonded fibre fabric for the backing to the same shape as the finished patchwork, but make it $\frac{1}{4}$ in smaller all round.

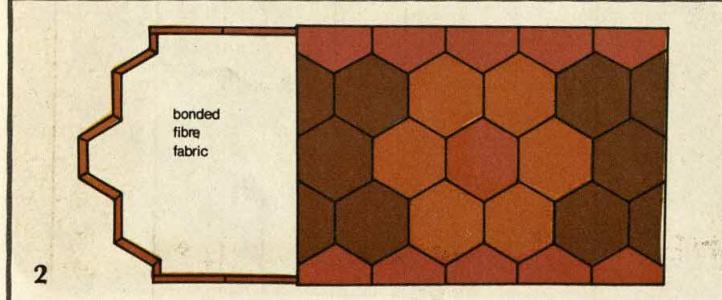
To do this lay the completed patchwork on to the backing and draw round the edge of the patchwork taking great care at the shaped end. Remove the patchwork and re-draw the outline $\frac{1}{4}$ in from the original line. Cut out along the inside line.

The backing should now measure $33\frac{1}{4}$ in long and $8\frac{3}{4}$ in wide.

Place the backing on to the wrong side of the patchwork and turn the straight edges only over the backing and tack. Stitch round the straight edges, $\frac{1}{8}$ in from the edge, making sure that you stitch through both the velvet and the backing.

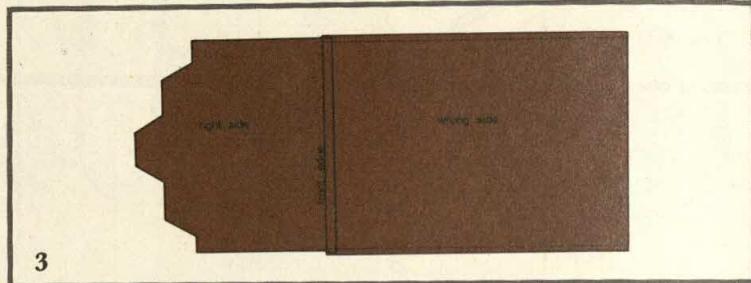
At the shaped end, the backing should match the shape of the patches but be a $\frac{1}{4}$ in smaller. Do not stitch the backing to this edge but tack it firmly.

Fold the bag into an envelope shape (figure 2) matching the half floret on the flap with the centre floret on the front of the bag, and join the sides with stab stitch. This stitch is similar to back stitch but with much smaller, and more widely spaced, surface stitches.



Lining

Measure and cut the satin lining to the same shape as the patchwork, 34in long and $9\frac{1}{4}$ in wide. Fold the lining into an envelope, right sides facing, and stitch the sides (figure 3).



Slip the lining into the bag, wrong sides facing, and hem the front edge of the lining to the inside front edge of the bag.

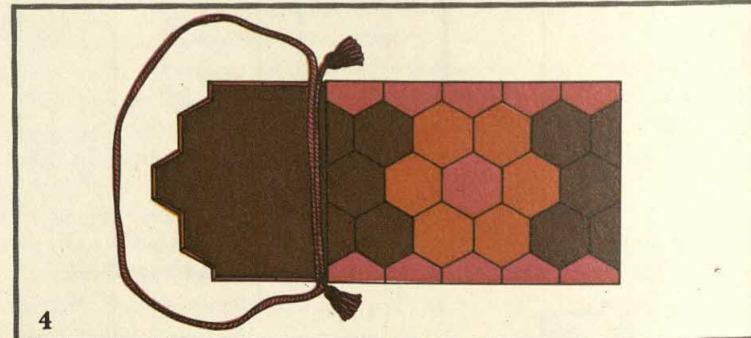
Turn the lining under on the straight sides of the flap to cover the backing and hem, just inside the edge of the flap.

At the shaped edge of the flap, remove the tacking and turn the lining over the backing so that the turning lies between the patchwork and the backing. Hem, just inside the shaped edge.

Finishing off

Attaching the cord Make a loop with the dressing gown cord and place it on the flap inside the bag (figure 4). Attach the cord to the bag using a stab stitch through the cord and the flap.

The fastening (optional). Neatly sew a large press stud to the centre floret on the front of the bag and to the inside of the flap.



The suede bag

The suede bag illustrated is made in exactly the same way as the velvet bag but since suede does not fray it is possible to sew the patches together without turnings. There is, of course, no need to use papers. Simply butt the edges of the patches together and swing stitch across them on the right side. The effect is very decorative (see below). You can either work with suede skins or you may find a manufacturer which supplies ready cut suede or leather hexagons. The handle of the bag in the photograph was made from a wooden bead belt, or you might prefer to use a chain instead.





Dress-making

33



Pinafores easy and elegant

The two elegant pinafore dresses from the last chapter are cut out and completed here. Separate sets of instructions are given for the day length pinafore—both with and without flare—and for the evening pinafore. Follow the making-up steps in the order given for the quickest, most successful results for making pinafore dresses.



Notions

First make sure you have all the notions at hand. For all the pinafores you will need:

- 24 inch zip
- 1 or 2 reels of buttonhole twist and thicker machine needles for topstitching
- No. 1 hook
- If you are lining the dress you will need suitable lining fabric $\frac{1}{2}$ yard less than the dress yardage for without one way fabric
- If you are increasing the flare on the skirt you will also need $\frac{1}{2}$ yard soft interfacing suitable for the fabric you are using.

Day length pinafore

These instructions are for the day length pinafore without extra flare on the skirt.

Making up steps

Here is a quick run through of the making-up steps:

- Cutting out
- Marking up
- Assembling and tacking
- Fitting
- Stitching the bodice
- The lining
- The facings
- The pocket flaps
- Making up the skirt
- Topstitching
- Finishing: zip, lining, hem

Cutting out

Lay the patterns on the fabric using the appropriate layout for your size and fabric width from Dressmaking chapter 32.

For topstitching the Centre Front-seam in the skirt and the horizontal seam, you will need extra-deep seam allowances. The topstitching can vary between $\frac{1}{4}$ and $\frac{1}{2}$ inch from the seam, so decide on the width and add an extra $\frac{1}{2}$ inch to give you the correct width for these seam allowances.

For all other seams allow $\frac{3}{8}$ inch, and $2\frac{1}{2}$ inches for the hem.

Marking up

For those who now feel confident working with paper patterns it may no longer be necessary to tailor's tack in a continuous line around all the pattern pieces. Select strategic points only, such as where seams meet, or important shapes, or special seam distances for detail (figure 1) and make just enough continuous tailor's tacks to guide you, so that you can follow the continuation of the seams without difficulty.

Drawing lines with chalk is another quick way to mark details on fabric, but these lines can be so easily lost when handling the work. You would then have to refer back to the pattern, which could result in inaccurate copying, and you may even have to start unpicking. A little extra effort at the beginning is well worth while.

Assembling and tacking

Pin and tack the darts, side-seams and shoulder-seams of the bodice, leaving the Centre Back open. Press lightly.

Pin and tack the skirt seams and press lightly.

Pin the bodice and skirt along the horizontal seam line, carefully matching centres and side-seams. Pin and tack, then press this seam into the bodice.

Fitting

If you want to wear the pinafore over blouses and jumpers wear one for the fitting, otherwise you may fit the dress too tightly.

Pay special attention to the armholes, since a thick sweater will need extra room. If you have to increase the size of the armholes all round, bear in mind that should you want to wear the pinafore dress on its own a large armhole can look very ugly. So try on the dress both ways and reach a compromise.

Make sure the horizontal seam line is straight and at the same level back and front.

If the seam is not level, adjust as follows:

Provided the general hang of the dress is good, just lift or lower the seam line as required, remembering that you must let out from one side of the seam what you take in from the other, otherwise you will upset the hang of the dress.

If the hang of the dress is wrong, go through all the fitting stages of the basic dress in Dressmaking chapter 10. Then finally check the horizontal seam and adjust as above if necessary.

Correct all the faults, then tack the garment together again for a final fitting.

Stitching the bodice

Stitch all the darts. Then press the body and shoulder darts towards the centre. The shoulder darts must lie flat, so if the fabric is thick make an open dart; slash along the centre towards the point as far as the scissors will allow, and press open. If the fabric frays, just slash the dart past the shoulder-seam line and press the rest of the dart flat.

Press the side bust darts flat or open.

Stitch the bodice side-seams and press.

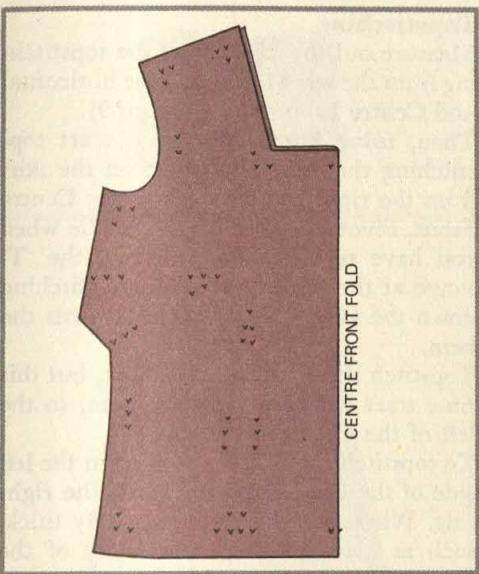
If you have fitted the dress closely to the body you will notice that the curve of the side-seam through the waist line has deepened. This makes it difficult for the seam allowance to lie flat after pressing and, as you turn the garment to the outside, you will see that the side-seam is strained at the top and bottom.

To enable the seam allowance to follow the contours of the seam, snip into the deepest part of the curve, to within $\frac{1}{4}$ inch of the stitching (figure 2).

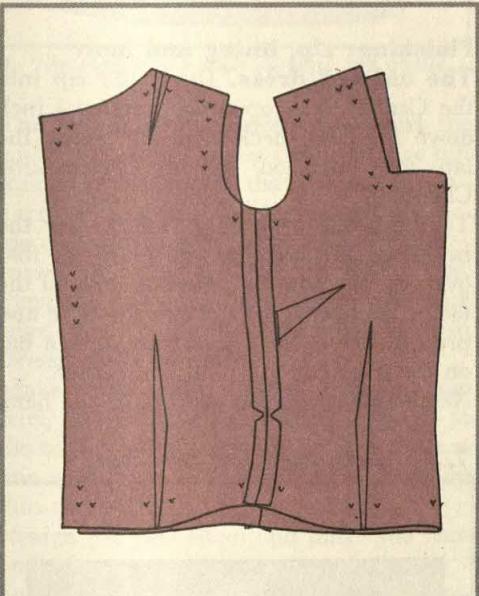
To stop the points of the snipped seam allowance curling, round them off (figure 3), then oversew them carefully to prevent fraying which would weaken the seam at this point.

Neaten all stitched seam edges.

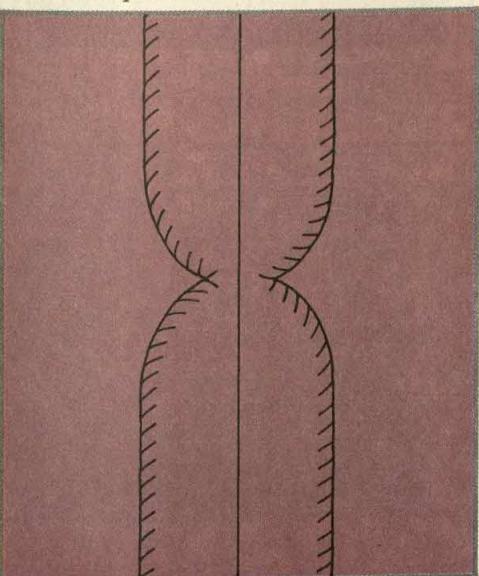
Do not stitch the shoulder-seams yet.

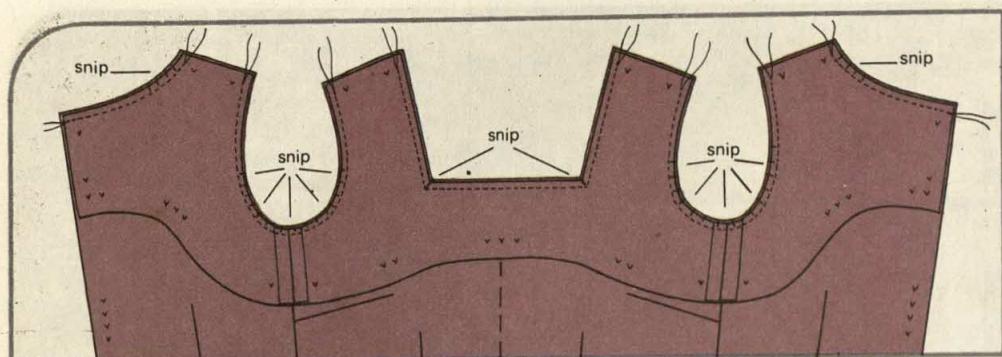


- ▲ 1. Tailor's tacking strategic points only
▼ 2. Snipping the bodice side-seam at the waist

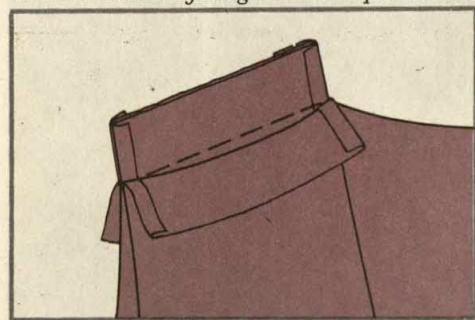


- The evening pinafore has soft, clinging lines ▶
▼ 3. The snip at the waist, curved and neatened

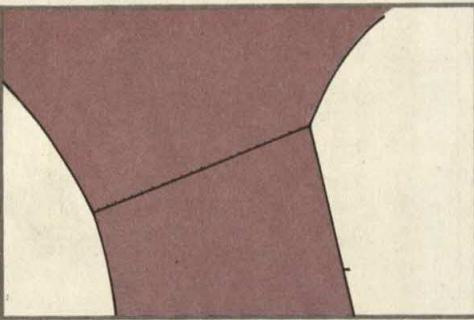




4. The all-in-one facing stitched in place round the neck and armholes



5. The shoulder-seam stitched with facing open



6. The hand-sewn shoulder-seam on the facing

The lining

If you are lining the dress it is time to make up the lining for the bodice. Cut out the lining as for the dress but without facings.

Stitch the darts and seams as for the dress, leaving the shoulder-seams open. Press and neaten the seams.

Pin and tack the lining to the bodice, with wrong sides facing. See that the raw neck and armhole edges are level and that centres and seams coincide.

The lining seams should face the wrong side of the dress, and dress and lining fabric are used as one when the facings are attached.

The facings

Stitch the facings together in the side-seams, leaving the shoulder-seams unstitched. Press the side-seams open and neaten the lower raw edge.

With right sides facing, pin and tack the facing to the dress, matching seams and centres carefully.

Stitch the facing to the dress (figure 4) round the neck line and armholes. At the shoulders, stop stitching at the point where the stitching line meets the shoulder-seam, as shown. Fasten off the threads securely. Do not stitch the shoulder-seams yet.

Trim and snip the seam allowance where shown and turn the facing to the inside. Tack along all stitched edges and press.

With right sides facing, pin and tack the shoulder-seams of the dress only (figure 5), paying special attention to the ends of each seam. These must coincide absolutely or you will have a step where one side only

projects when the seams are finished. Stitch and press the shoulder-seams open and work the allowance under the facing. Trim the shoulder seam allowance on the facing to $\frac{1}{8}$ inch and fold it under, so that the edges almost meet over the dress shoulder-seam (figure 6).

Slip stitch them together by hand and press.

The pocket flaps

To break the length of the horizontal seam, you may like to make pocket flaps as shown in the day length version of the pinafore. These are entirely optional and only serve to decorate, so you need not apply tailoring techniques.

To make a pocket flap, cut a strip of fabric from the remnants $5\frac{1}{2}$ inches long by 4 inches wide. Fold it lengthwise, right sides facing, and stitch $\frac{1}{4}$ inch seams across both ends (figure 7).

Turn to the right side, edge-tack and press. Topstitch around the outside edges, to match the topstitching you will be making on the dress.

Pin and tack the flaps to the horizontal bodice seam line, $2\frac{3}{4}$ inches to each side of the Centre Front line, taking only $\frac{1}{2}$ inch seam allowance on the flaps (figure 8).

Making up the skirt

Stitch the skirt seams, remembering to leave the opening for the zip in the Centre Back. Press seams open and neaten them. Pin, tack and stitch the skirt to the bodice along the horizontal seam line, matching centres and side-seams. If you are lining the dress don't catch the lining into the seam. Press the seam open.

Topstitching

Measure out the distance of the topstitching from the seam line along the horizontal and Centre Front-seams (figure 9).

Then, using buttonhole twist, start topstitching the horizontal seam on the skirt from the right Centre Back to the Centre Front. Pivot the work on the needle when you have reached the corner of the 'T' shape at the front, and continue stitching down the Centre Front-seam towards the hem.

Topstitch the left side of the skirt, but this time start stitching from the hem, to the left of the Centre Front-seam.

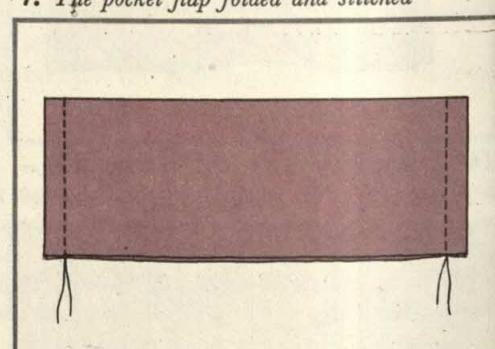
To topstitch the bodice, work from the left side of the Centre Back towards the right side. Where the fabric is especially thick, such as over the seam allowance of the pocket flaps, pause before you stitch over the extra thickness and ease the pressure foot on to the work.

Finishing: zip, lining and hem

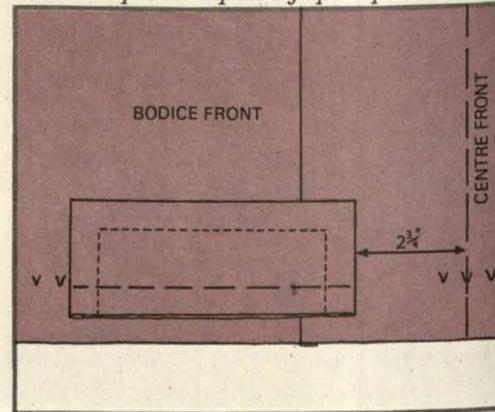
The unlined dress. Insert the zip into the Centre Back opening, starting $\frac{1}{2}$ inch down from the neck edge and using the lap over method as in Dressmaking Chapter 7.

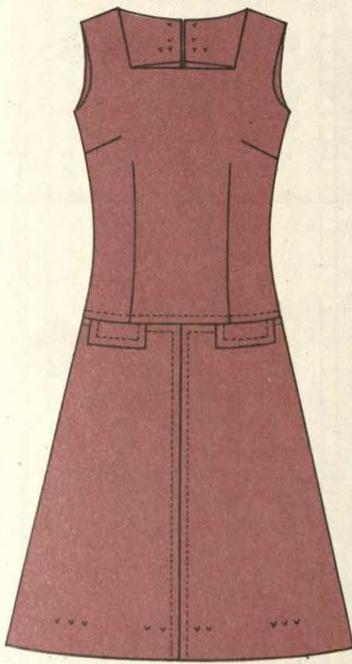
To finish the neck edge, fold under the raw edge of the facing and place the fold over the zip tape but leave it clear of the teeth. Hand-sew it firmly to the tape and press. Stitch a No.1 hook and work a bar on the neck edge to hold it together. Neaten all raw edges and make the hem.

7. The pocket flap folded and stitched



8. The topstitched pocket flap in position





9. The topstitching lines on skirt and bodice

The lined dress. Before you insert the zip, cut the lining along the neck edge just inside the stitching so that the seam allowance on the Centre Back opening and facings can be folded back free of the lining. Insert the zip, leaving the lining free. Start the zip $\frac{1}{2}$ inch down from the neck edge and use the lap over method as in Dressmaking Chapter 7.

Make up the skirt lining as for the top skirt, but without topstitching. Join it to the bodice lining along the horizontal seam line and press both seam allowances up into the bodice.

Neaten the raw edges and make the hem on both dress and lining.

Fold the Centre Back seam allowance on the lining over the zip tape and sew it down by hand. Then fold under the raw edge of the facing and place the fold over the zip tape, clear of the teeth. Hand-sew it firmly to the tape and press. Stitch a No.1 hook and work a bar on the neck edge to hold it together.

Both versions. Give the dress a final pressing and, when pressing the topstitching, lay it over a double blanket to preserve the roundness of the stitches made in buttonhole twist, taking care that the edge of the seam allowance does not leave an impression on the outside of the fabric.

Day length pinafore with extra flare

This is worked as the pinafore without extra flare except for the topstitching. Because of the increased flare on the skirt

the top edge is very curved and when the horizontal seam has been pressed open the skirt horizontal seam allowance falls short of the skirt width (figure 10). To enable the seam to lie flat, the seam allowance will have to be snipped and therefore becomes unsuitable for topstitching. If you did topstitch it the snips would show up as dents on the outside.

There are two ways to topstitch this seam.

Method A. After stitching the horizontal seam, press the seam allowance on the skirt and bodice together into the bodice. Trim the seam allowance on the bodice to $\frac{1}{8}$ inch less than the width of the topstitching. Tack the seam allowances together to the bodice and just work the topstitching on the bodice.

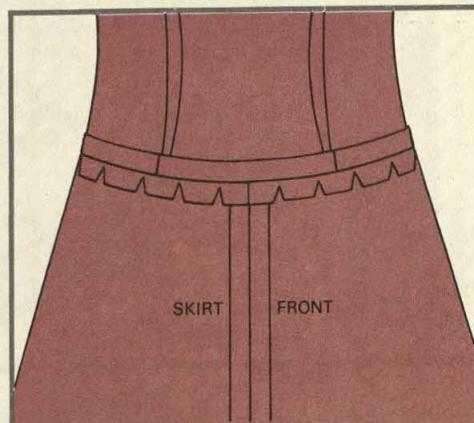
Method B. Topstitch the skirt before sewing the horizontal seam and underlay the topstitching with strips of soft interfacing cut on the bias.

Decide on the width of the topstitching and measure this distance from the horizontal seam on the skirt. Mark with pins on the right side.

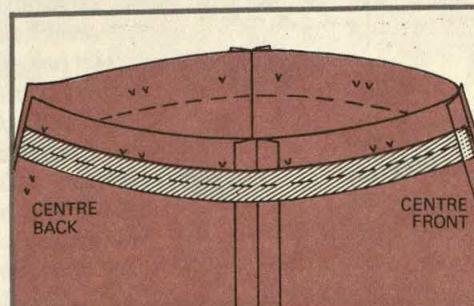
Using the soft interfacing, cut two bias strips a little less than double the width of the topstitching, and the length of the topstitching along the horizontal seam from the Centre Front to the Centre Back. Do not join them.

Lay the strips centrally over the pin line on the inside of the skirt from Centre Back to Centre Front and let them go just under the seam allowance on the Centre Front

10. The snipped horizontal seam on the skirt



11. Bias strip tacked on skirt for topstitching



to avoid a dent in the stitching line at this point (figure 11). If the pinafore fabric is thick you should cut each bias strip at the side-seams and slip the ends under the side seam allowances.

Tack each strip to the pin line. Then, using the buttonhole twist, topstitch the skirt over the tacking line. Starting from the right Centre Back to the Centre Front. Pivot the work on the needle when you have reached the corner of the 'T' shape at the front, and continue the stitching down the Centre Front-seam towards the hem.

Topstitch the left side of the skirt, but this time start stitching from the hem, to the left of the Centre Front-seam.

Join the skirt and top. Trim the horizontal seam allowance on the skirt to $\frac{1}{2}$ inch, snip into the seam allowance on the skirt until it lies flat and press (figure 10).

Neaten the raw seam edges and lightly stitch the seam allowance on the skirt to the underlay of the topstitching.

Topstitch on the bodice as for the day length pinafore without extra flare.

The evening pinafore

The pinafore is ideal for evening wear. With its clever cut and subtle fit it will be a firm favourite and a very easy dress to wear.

To achieve the right look—which is soft, long, and moulds to the figure—use one of the fabrics recommended in Dressmaking chapter 32.

When using soft fabrics, especially jersey, use as little darting as possible. Slant the side bust darts as shown in Dressmaking chapter 32, and take any surplus fabric into the side-seams and the Centre Back-seam. This way you will avoid having to use body darts in the Front and the Back. Also flare the skirt as shown in the previous chapter.

When marking the pattern details, mark the stitching lines of the new dart on the fabric through small slits made through the pattern.

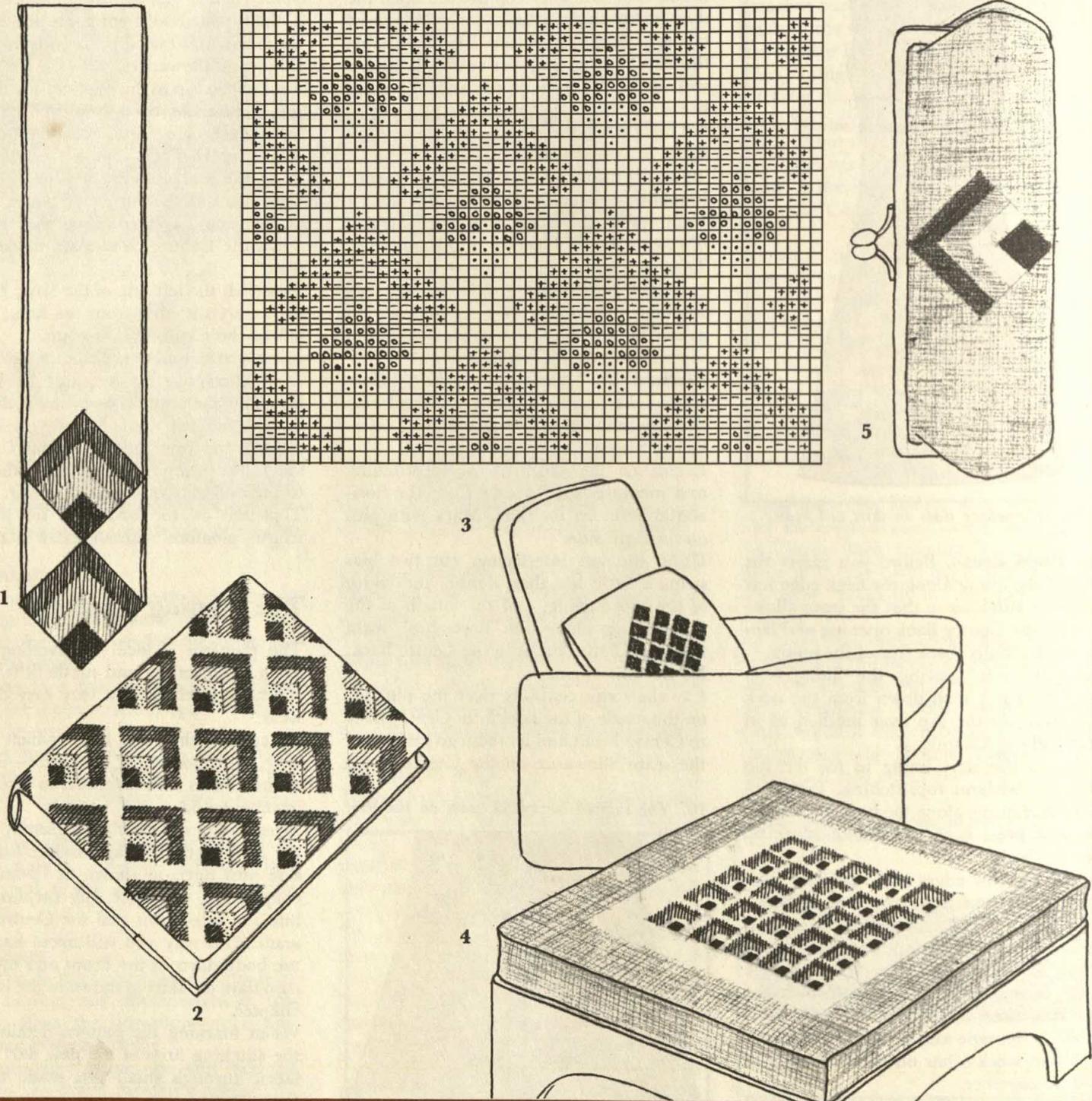
When fitting you can easily alter the slope of the dart if it is wrong—remember to make any necessary changes to the dart on the pattern for future use.

Making up and topstitching

Follow the same making-up procedure as for the day length pinafore without extra flare, remembering to press the slanting side bust darts open and to omit the body darts.

Also, if you wish to topstitch the skirt, follow the topstitching instructions for the skirt with extra flare.

Furnishing Fashion Flair



The effectiveness of modern embroidery is achieved by a combination of the subtle use of colour, a variety of stitches and simple motifs.

This canvas work design, based on a square, is an example of how a simple shape is made interesting by working parts of the design in toning colours or using different textured stitches.

Art deco

1. A matching bookmark gives an exclusive touch

2. Personalise a diary or favourite book with an embroidered jacket cover

3. Make a cushion to tone with the colour scheme of a room

4. The repeated square on a box cushion adds to the clean symmetry of a modern stool.

5. Make a pretty purse for evening to match a favourite dress



Pattern Library

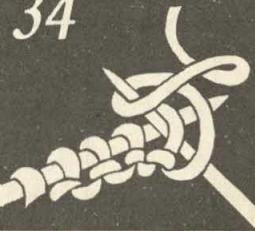
Canvas work coolie

This charming little coolie boy, working hard carrying water through the paddy fields, makes a delightful canvas work picture. The illus-

tration is enlarged so that you can follow the stitches clearly, adapting the colours to your own ideas. It would be equally suitable for a cushion or a framed picture.

Knitting Know-how

34



Looping the loop

There are several different ways of working long looped stitches but usually their purpose is to form either an overlaid texture on a plain fabric background or to give a very lacy openwork appearance to the knitting.

Picking up a loop on the row below

This is a normal knitted stitch but the right-hand needle is inserted into the stitch directly below on the previous row, before the stitch is dropped from the left-hand needle. (figure 1).

Picking up a loop 4 rows below

This is similar to knitting into a stitch on the previous row and is used in patterns with a stocking stitch background. Insert the right-hand needle 4 or more rows below the stitch reached in the pattern, (figure 2), and knit one pulling up a long loop. Let the stitch drop from the left-hand needle until it reaches the row in which the loop stitch has been worked. (figure 3).

Knitting a stitch with 3 loops

This stitch can be combined with stocking stitch or garter stitch to form a band of lacy openwork but it can also be worked on its own to make soft, light stoles and evening tops. Begin with a knit row and wind the yarn 3 times round the right hand needle for

▼ 1. Picking up a loop from the row below

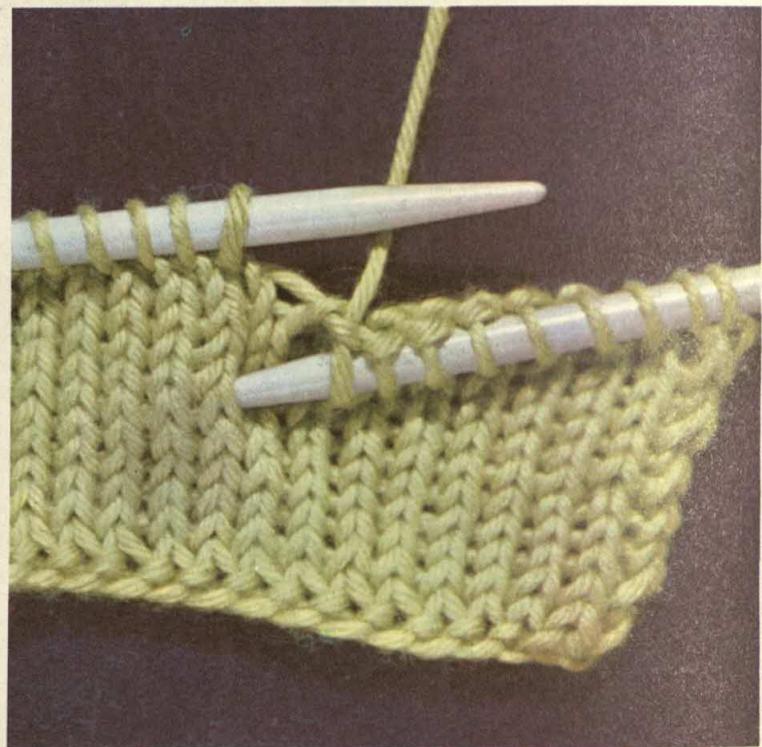


each stitch (figure 4). On the next row, knit or purl these stitches as required, unwinding the 3 loops of each stitch and letting them drop off the left-hand needle. (figure 5).

Picking up a loop with a crochet hook

Some novelty patterns require extra loops which are worked with the aid of a crochet hook.

These loops are picked up knitwise several rows below. Knit to the position where the loop is required, leaving the yarn at the back of the work. Insert the crochet hook from the front of the work 4 or more rows below and pull a long loop of yarn through to the right side of the work, making one extra long, loose stitch.



▲ 2. Picking up a loop from 4 rows below

▼ 3. Pulling up long loop from 4 rows below



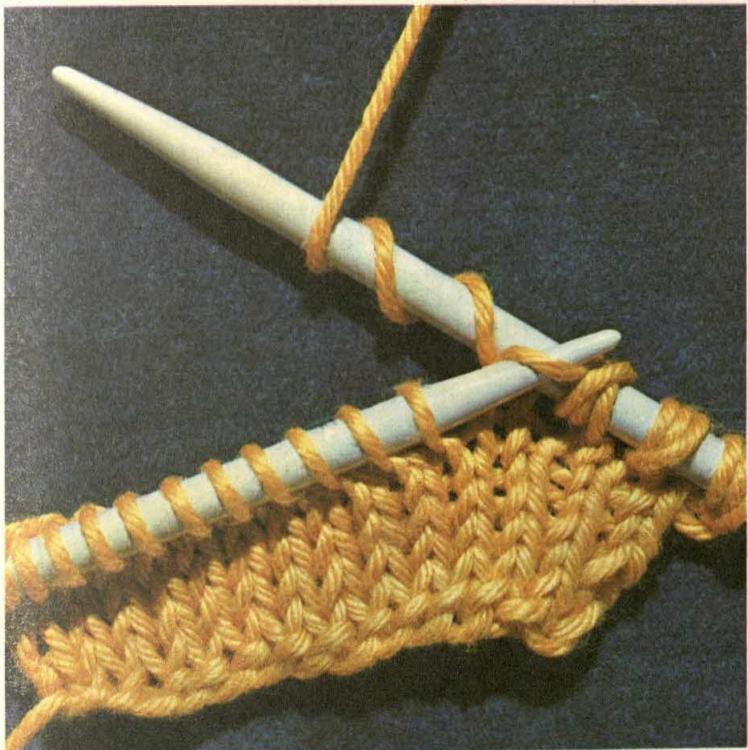
(figure 6). Slip this extra stitch on to the left hand needle and knit into the back of it together with the next stitch on the left-hand needle.

To transfer this extra loop diagonally across the front of the work, leave it on the crochet hook and work 3 or more stitches on to the right-hand needle in the usual way. Then knit the extra loop together with the next stitch on the left-hand needle.

Wavy long stitch

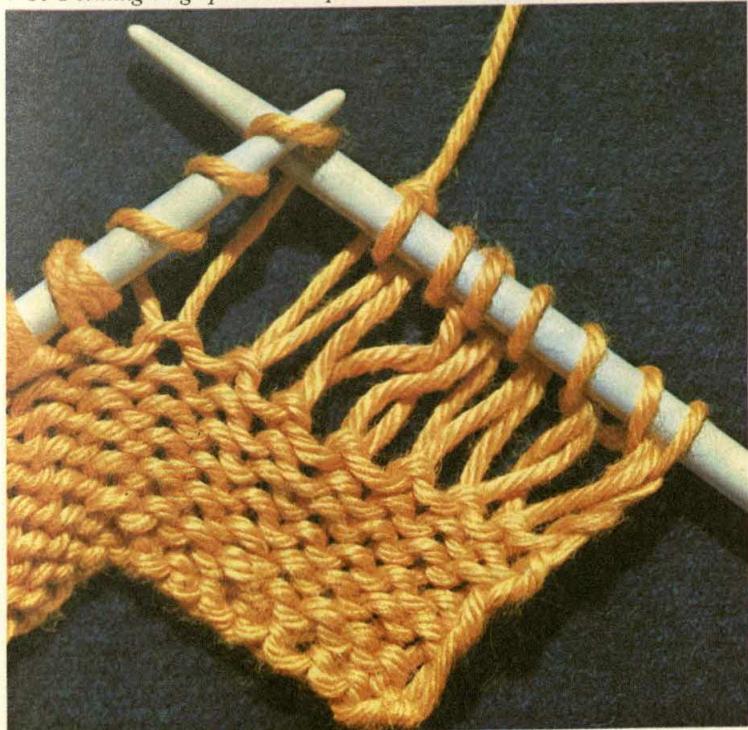
Worked over a number of stitches divisible by 7, plus 3 edge stitches: for example 52 stitches.

1st row. K.



▲ 4. Winding yarn 3 times round needle

▼ 5. Forming long openwork loops



2nd row. K.

3rd row. K3, * wind yarn twice round needle—called y2rn, (K1, y2rn) twice, K5, rep from * to end.

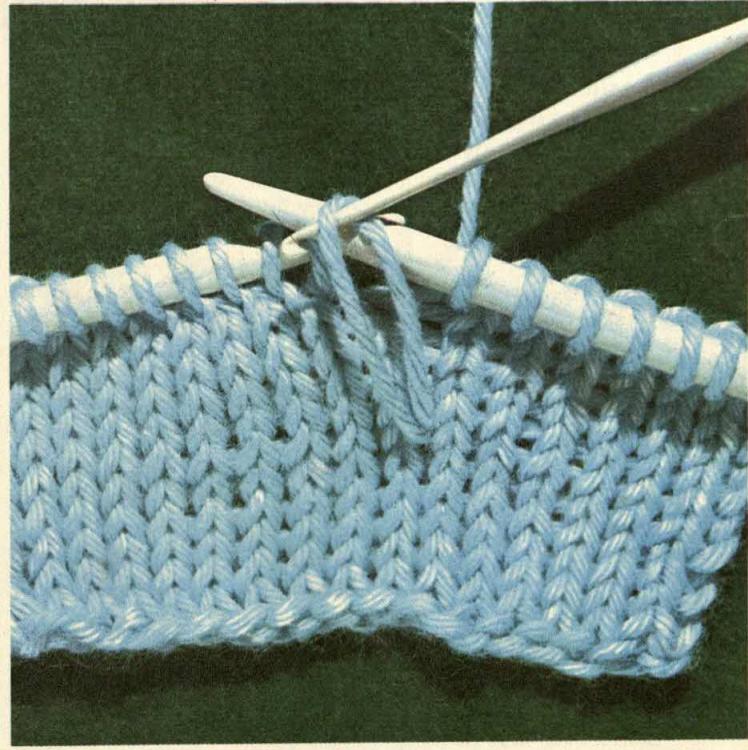
4th row. K1, * K4, (drop yarn wound round needle and K next stitch) 3 times, this will lengthen the 3 sts which have been knitted, rep from * to last 2 sts, K2.

5th row. K.

6th row. K.

7th row. K1, y2rn, * K5 (y2rn, K1) twice, y2rn, rep from * to last 2 sts, K2.

8th row. K2, * (drop yarn round needle, K1) 3 times, K4, rep from * to last st, drop yarn round needle, K1.



▲ 6. Picking up a loop with a crochet hook

▼ Detail of wavy long stitch



Crème de la crème

Such a stunningly pretty dress! Machine knitted, with lacy, full length, gathered sleeves and a lacy patterned waistline, this is your dress for all occasions.

Sizes

To fit a 34[36:38:40]in bust
36[38:40:42]in hips

Length to centre back,
44[44½:45:45½]in

Sleeve seam, 24in including cuff

The figures in brackets [] refer to the 36, 38 and 40in sizes respectively

Tension for this design

17sts and 24 rows to 2in over st st, 13sts and 20 rows to 2in over lace patt.

Materials shown here

Using a Knitmaster 305 single bed machine, or 302 machine.

Patons Cameo Crepe 22[23:24:25]oz

Six yards of narrow ribbon One No.2·50 (ISR) crochet hook

One 22in zip fastener

Back

T3. Cast on by hand 200 sts.

Work 11 rows st st.

Change to T7. Work 1 row.

Change to T3. Work 11 rows st st.

Make a hem. Work the row.

T4. To shape the hem, place 11 needles at opposite end of carriage into HP on the next 12 rows.

Now return HP needles at opposite end to carriage to

664



WP on next 2 rows.
RC000. Work in st st but dec one st at each end of the 10th[14th:18th:22nd] row and every following 10th[12th:16th:24th]row until 160 [168:176:184]sts rem.
Now dec one st at each end of every following 6th row until 140[144:148:154]sts rem. RC 260 [266:282:280] rows.

Divide for back opening

RC000. With length of waste yarn work by hand the sts to the left of centre, back into NWP then work on the first set of 70[72:74:77]sts, as follows:

** Continue in st st but dec one st at side edge on every 6th row until 64[67:71:75] sts rem.

Work until RC 42[36:24:22] rows.

* Now set NB for lace patt, as shown on chart, placing the empty needles back into NWP. Work 2 rows st st. Work 38 rows from chart, dec one st at side edge on the 10th and 20th rows, then inc one st at same edge on the 28th and 38th rows*.

Bring NWP needles back into WP and continue in st st, inc one st at side edge on the 9th and every following 10th row until 73[76:80:84] sts rem. Work 1 row so ending at right of NB.

RC 172[166:160:152] rows.

Shape armhole

RC000. Cast off 8 sts at beg of next 2 rows and 4 sts at beg of following 2 rows, then dec one st at each end of every 4th row until 110[114:118:122]sts rem.

Dec one st at armhole edge on every following 4th row until

55[57:59:61]sts rem.
Continue without shaping to RC 90[98:104:110]rows, ending at armhole edge.

Shape shoulder

Cast off 4 sts at beg of next and following 6 alt rows.
Work 1 row.
Cast off 4[5:6:7]sts at beg of next row.
Work 1 row.
Cast off rem 23[24:25:26] sts. **
Return the sts on spare yarn into WP, join yarn to inner edge and work to match first set of sts, from ** to **.

Front

Work as given for Back until Front measures same as Back to opening. 140[144:148:154] sts.

Continue to dec at each end of every 6th row until 128 [134:142:150]sts rem. Work to RC 302 rows.

Set NB for lace patt as for Back, working from * to *.

RC000. Work in patt, dec one st at each end of the 10th and 20th rows, then inc one st at each end of 28th and 38th rows, as for Back.

Return NWP needles to WP and continue in st st, inc one st at each end of 9th and every following 10th row until there are 142[148:156:164]sts. Work 4 rows.

Shape bust darts

Place 6[7:8:9]sts at opposite end to carriage into HP on the next 16 rows, then return all HP needles at opposite end of carriage to WP on next 2 rows.

Continue to inc one st at each end of the 4th and following 10th rows until there are 146[152:160:168]sts.

Work 1 row so ending at right of NB.

Shape armholes

RC000. Cast off 8 sts at beg of next 2 rows and 4 sts at beg of following 2 rows, then dec one st at each end of every 4th row until 110[114:118:122]sts rem.

Continue without shaping to

RC 42[50:56:62] rows.

Shape neck

Cast off centre 12[14:16:18] sts, then work on each set of 49[50:51:52]sts, as follows:
Cast off 2 sts at beg of next 2 rows from neck edge, then one st on every alt row until 40[41:42:43]sts rem.
Dec one st at neck edge on every 4th row until 32[33:34:35]sts rem.
Work 2 rows, so ending at armhole edge.

Shape shoulder

Cast off 4 sts at beg of next and following 6 alt rows.
Work 1 row. Cast off.
Rejoin yarn to inner edge of rem sts and work to match first side.

Sleeves

T10. With waste yarn cast on 60[62:64:66]sts on alt needles.
Work 10 rows.

RC000. Change to main yarn and work 2 rows st st, continue in lace patt. (Hook weights evenly across work). Dec one st at each end of the 19th and every following 20th row until 48[50:52:54]sts rem. Work 1 row. RC 122.

Work ribbon band

*** Place all needles into WP. 96[100:104:108]sts.
Change to T2 and work 8 rows.

Picot row Transfer every 3rd st on to adjacent needle but leave empty needles in WP. Work the row.

Work 7 rows. ***
Change to T10. Set NB for lace patt as before and work in patt, dec one st at each end of every 32nd row until 44[46:48:50]sts rem.

Bring all needles into WP. 88[92:96:100]sts and work ribbon band as given from *** to ***.

Change to T10 and set NB for lace patt. Work 14 rows in patt. RC 232 rows.

Shape top

Cast off 4 sts at beg of next 2 rows then dec one st at each end of every 4th row

	A	O	O	O	O	O	O	O	O	O	O
	B	■	■	■	■	■	■	■	■	■	■
O											R
1	1		5	6	4			P	W	1	2
2	"		"	"	"		O		"	4	2

▲ Chart 1, for use with the Knitmaster 305 machine

▼ Chart 2, for use with the Knitmaster 302 machine

A	O	O	O	O	O	O	O	O	O	O	O
B	■	■	■	■	■	■	■	■	■	■	■
ORDER	col of yarn feeder manual	PATTERN	PANEL	CAMLEV	PUSH	BUTTONS	PATTERN	LEV	side lev left right		direction & rows
1	1	0	6	4	PICK			PICK	▼	4	
2	"	"	"	"	STOCK- INET			"	"	2	

Pretty for summer days, elegant for party wear ▶

▼ Stitch detail of sleeve ribbon slotting



until 20 sts rem.

Dec one st at each end of every following 3rd[4th:4th:4th] row until 10[12:12:12] sts rem. Cast off.

Cuff

Return the sts from the waste yarn at lower edge of sleeve on to machine but using every needle and not alt needles as before. Work 7 rows. Make a picot row. Work 16 rows. Make a picot row. Work 7 rows. Cast off.

To make up

Press each piece under a

damp cloth with a warm iron.

Join shoulders. Set in sleeves. Join side and sleeve seams. Turn cuff to WS and sl st down. Thread ribbon through bands on sleeves. **Neckband** Work 1 row dc along back opening and 1 row dc all round neck edge. Turn.

Next row 2ch, 1dc into each of next 4dc, *4ch, 1dc into first of 4ch to form picot, 1dc into each of next 4dc, rep from * to end.

Fasten off.

Insert zip fastener.

Press seams.



Crochet Know-how

34



Flowers in jacquard

Double crochet worked in a jacquard pattern lends itself particularly well to simple embroidery motifs copied from cross stitch designs. Create your own original crochet jacquard patterns from favourite designs by transferring them to charts.

Crochet jacquard motifs need not be restricted to regular, geometric shapes, nor need they be worked as pattern repeats over the whole width of the fabric. A simple, large motif worked on the front shoulder of a plain jersey can be most decorative. The same motif, repeated as a border can be worked along the hem of a cardigan or as an edging on a scarf or beret. The arrangement of

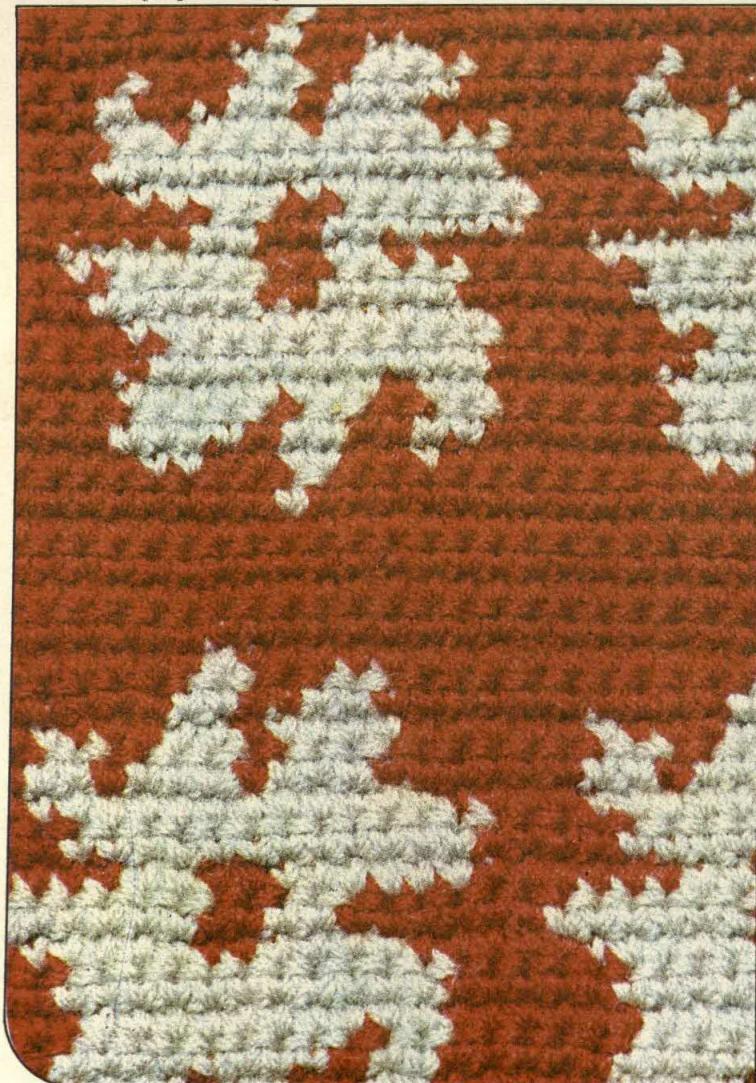
the motif depends on personal taste but the finished effect can give an original touch to even the simplest garment.

The method of working these motifs is given in Crochet Know-how, chapters 32 and 33. The points to remember are that when changing yarns it is necessary to draw the next colour to be used through the last two loops of the last stitch and that the yarns not in use must be carried across the back of the work, catching the loops at intervals over a large group of stitches to avoid long, untidy strands on the back of the fabric. These points are most important or the sharp definition of the outline will be lost.

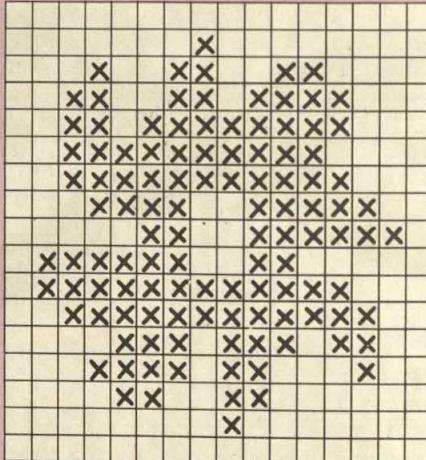
The samples shown here have been worked in double crochet to give greater definition to the flower petals. The single carnation motif is worked over 17 stitches but if you wish to use this along the edge of a garment as a pattern repeat, allow 3 extra stitches in the main colour between each repeat. To alternate the pattern repeat as shown in the illustration, you will need a total of 28 stitches. The single aster motif is worked over 14 stitches but, here again, the pattern can be repeated by allowing for 2 extra stitches in the main colour between each repeat.

Using a thick but lightweight acrylic yarn either of these motifs could be worked into a gay cot or pram cover. Using a thick crepe yarn, spacing the motifs wider apart, work a rug or bedspread which would look like a carpet of flowers. Using a thick, hard-wearing cotton, such as Twilley's Knitcot, make a small soft rug to use in a playpen or a useful, roomy beach bag, lined with quilted plastic, to take wet bathing costumes and towels.

▼ The aster jacquard motif worked in red and white

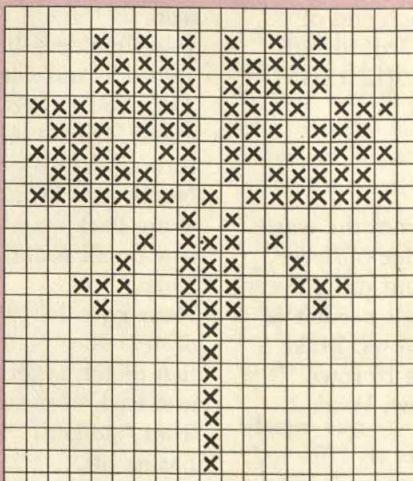


► The carnation jacquard motif worked in pink and grey ►



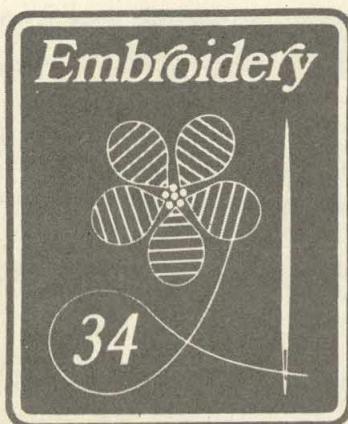
▲ Chart for the aster jacquard motif

▼ Chart for the carnation jacquard motif

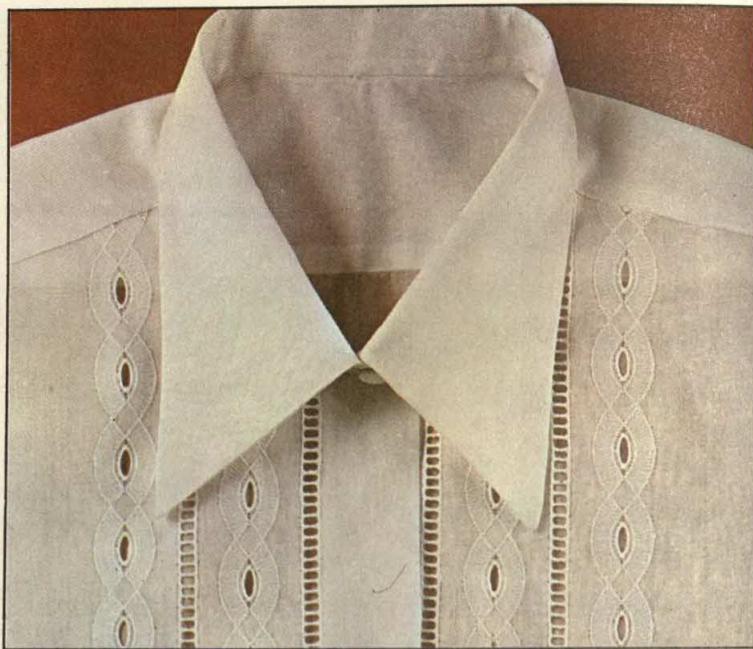




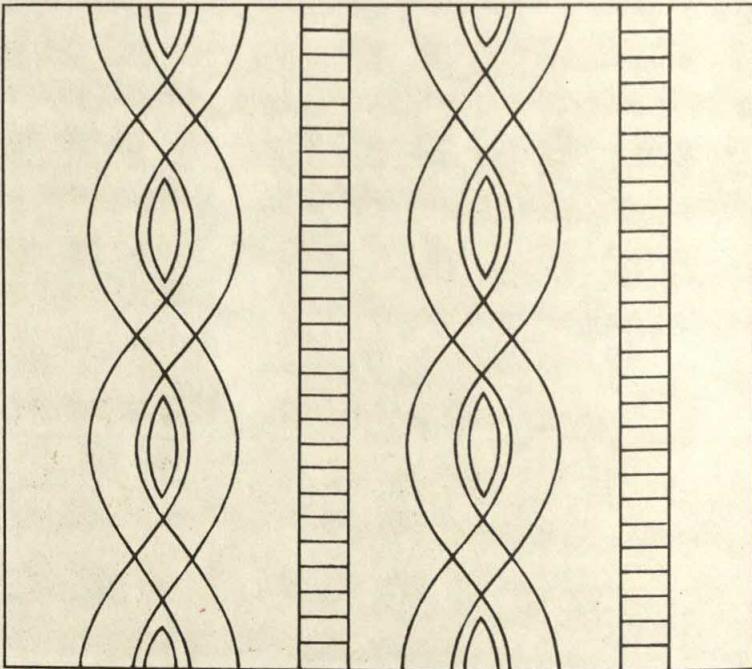
Cool and shadowy embroidery



Provided the fabric is sheer, shadow work makes an attractive decoration on shirts, blouses and dresses.



▲ Detail of the shadow work panels ▼ Guide lines for the shadow work



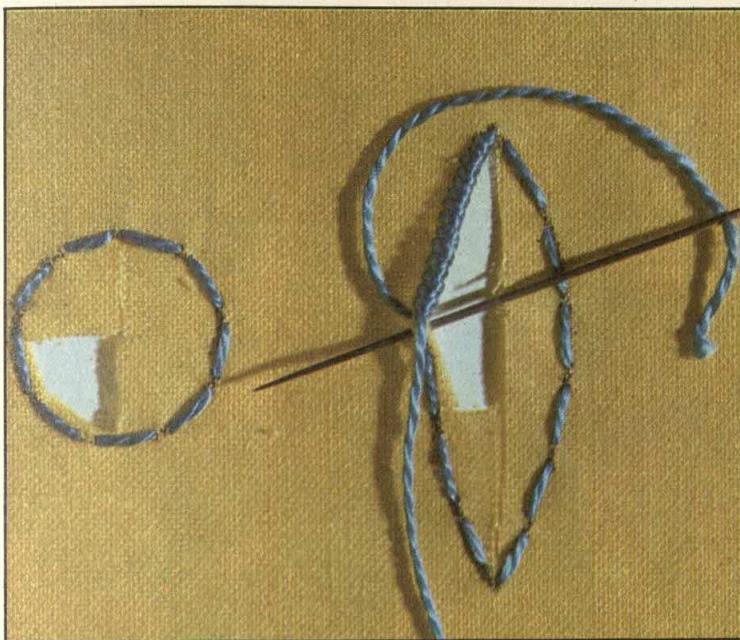
Shadow work, with its delicate appearance, is particularly suitable for shirts and blouses. But whether for a man or a woman, a tailored shirt takes on an added, crisp elegance worked with panels of shadow work and drawn thread work in a self colour. This embroidery could be worked all over the front, in a panel or running the length of the sleeve. Complete the embroidery before making up the garment.

Materials you can use

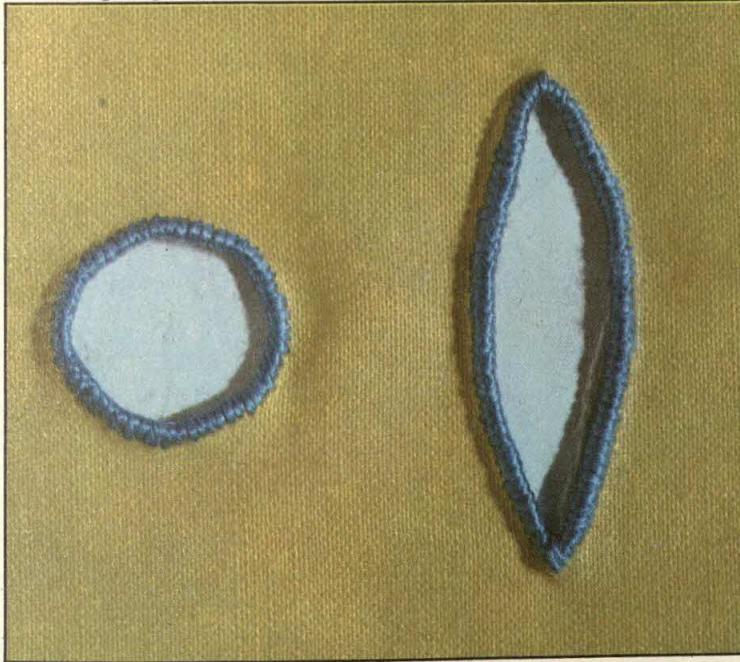
Any sheer fabric is suitable for this shirt—voile, muslin, lawn or Terylene/cotton mixture lawns are ideal. The embroidery is worked in stranded cotton, stranded silk or fine pearl cotton.

The stitches

The intertwining bands are worked in double back stitch (see Embroidery chapter 33) with oval eyelets running up the centre. The



▲ Working larger eyelets ▼ Completed eyelets, round and oval



design is completed with bands of ladder hemstitching (see Embroidery chapter 24).

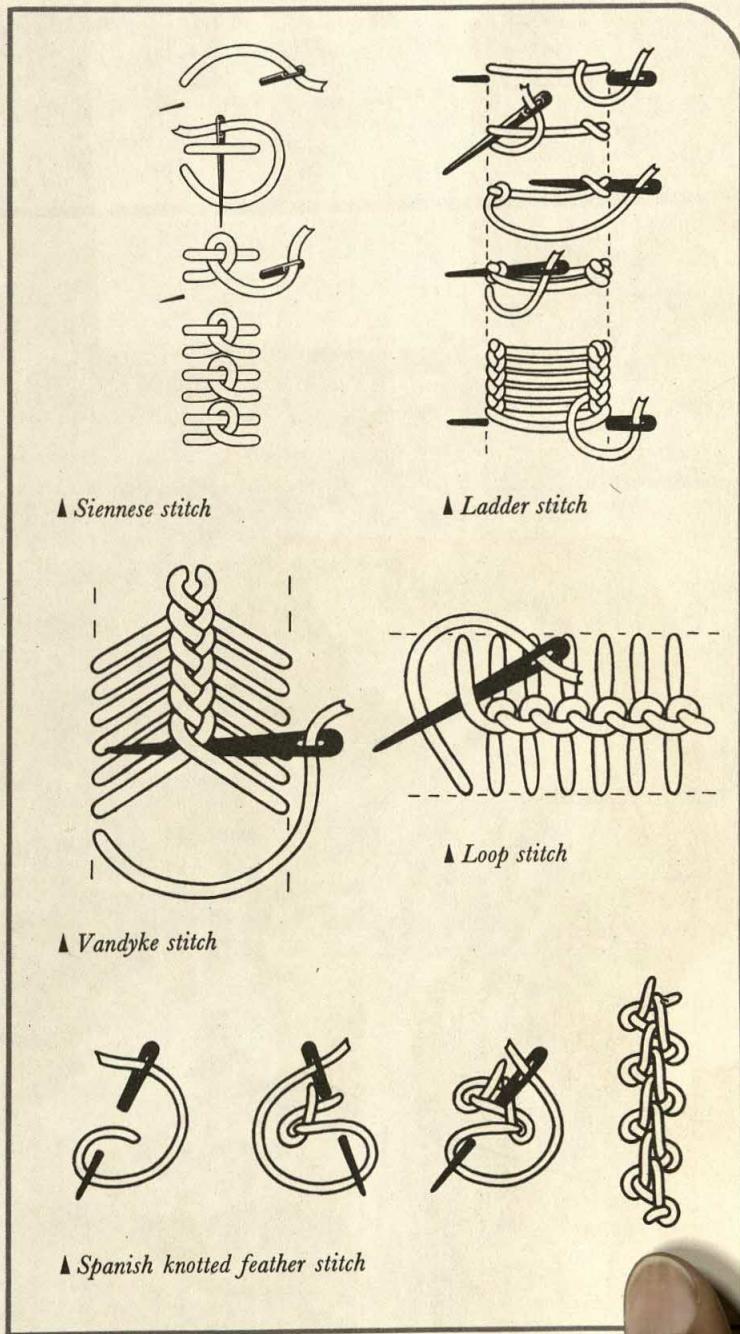
Eyelets

Make a small hole in the fabric with an embroidery stiletto, lay a thread round the edge and oversew the thread, which acts as a padding, giving a slightly raised effect.

For larger eyelets, work a line of tiny running stitches round the shape, trim the fabric back to the running stitches and work oversewing all round, covering the running stitches and the cut edge. For a more raised effect or to give extra strength, lay a thread round the eyelet before oversewing, as described in the instructions given for the small eyelet.

Siennese stitch

This stitch is worked between straight or curved parallel lines. It can also be used as a filling stitch, the width of the bars varying to fit the outline.



Ladder stitch

This broad border stitch has a plaited edge and can be worked as a filling stitch by varying the width.

Vandyke stitch

A small piece of fabric is picked up for the first stitch, and on the needle picks up the previously worked loop of the fabric at the outer edges. This forms long horizontal loops on the back of the work.

Loop stitch

This is a border stitch which can also be worked as a filling stitch. As with Vandyke stitch, the needle picks up the loops, not the fabric.

Spanish knotted feather stitch

This raised decorative line stitch requires a fine thread to obtain an even effect.





Collector's Piece

Gossamer wool lace

This delicate wool lace shawl is probably one of the finest examples of handmade garments to be found in Britain today. Knitted by a few skilled Shetland Islanders in their own homes, these ring shawls, as they are called, are in great demand and worth twice their weight in gold. The designs have been passed on by word of mouth from one generation to the next, but the instructions have never been written down.

Lace knitting developed in the Shetlands on the island of Unst in the early nineteenth century after Mrs Jessie Scanlon had visited the island to show the inhabitants a collection of fine Spanish lace. The islanders, inspired by its beauty, developed a technique of knitting lace fabrics. The yarn used to knit ring shawls is woven from the fine wool which grows round the sheep's neck. After being knitted on fine, steel needles, the shawls are washed and then hung on frames by an open fire to dry to their correct shape.

All the patterns have colourful names and represent objects which the knitters see around them—Horseshoe, Cat's Paw, Bird's Eye, Print of the Wave. When complete, ring shawls measure about six feet by six feet, but weigh only three ounces. They are so gossamer-fine that the entire shawl can be drawn literally through a wedding ring, hence their name. Traditionally made as christening robes, ring shawls also make beautiful winter wedding veils.

*A beautiful example of a Shetland ring shawl ▶
▼ A tradition in knitting which still lives today
▼ Feather-light, a ring shawl slips through a ring*





Underlining elegance



Well-lined curtains give a room a warm feeling of luxury. Linings make curtains hang well, they help to insulate the room, and they prolong the life of the curtains by protecting them from fading and rotting. Curtains made from velvet, brocade, silk satin, chintz or man-made fibres should be lined. These fabrics need to be protected from sunlight and always hang better when they are lined.

Laundering lined curtains used to be a problem but now, thanks to lining tapes, you can make curtains with easily detachable linings. This chapter shows how to make linings for curtains with gathered heads, but you will find that exactly the same principle applies to the other headings covered in Home Sewing chapter 8.

Choosing fabric for lining

Traditionally, curtain linings are made from fine cotton sateen in a neutral colour. The neutral colour blends well with almost all curtain fabrics and the lining fabric itself, although light-weight, is closely woven and firm enough to protect the curtains without being too bulky.

Lining fabric is sold in 48 inch widths and it is worth buying one which is pre-shrunk: if it is not, you must allow an extra 6 inches on each yard for shrinkage.

If you decide to buy lining in a colour to match the curtains, look for a fabric which has the same qualities as fine cotton sateen. It is possible to line curtains with fabric other than cotton sateen but, for really successful results, make sure that it is fairly light in weight, very closely woven and, preferably, pre-shrunk.

Measuring up for lined curtains with a standard heading

A standard heading is a gathered heading. Measure the windows as shown in Home Sewing chapter 5 and calculate the amount of curtain fabric. You will need the same amount of lining fabric but without the allowance for headings or for pattern repeats.

Your shopping list

- Curtain fabric
- Pre-shrunk lining fabric
- Standard heading tape. This is the same as gathering tape, and the yardage required is equal to the width of the ungathered lining, plus 2 inches
- Lining tape. Lining tape is specially made for detachable linings and is a double tape with draw cords on one side. Yardage required: the width of the ungathered lining, plus 3 inches
- Metal or nylon curtain hooks
read to match the curtain fabric
ead to match the lining fabric
- cord tidy. You will need one cord tidy for each lining and you can purchase this with the heading tape. An empty cotton reel or similar shape cut from cardboard does the same job.

Headed curtains with detachable linings

Making the curtains

Measure out, cut and make the curtains as if they were unlined (Home Sewing chapter 5) but if joining widths or half widths instead of using flat-fell seams, use plain seams and press open. Turn up the hems to the required length, stitch on the standard heading tape and gather up the curtains to the required width.

Making detachable linings

Remember that the linings should be the same size as the curtains without the heading allowance.

Measure out and cut the curtain linings. Join widths, or half widths where necessary, with plain seams and press open.

If the selvedges are tight, snip them every 4 inches. Make good side hems by folding over one inch and then another inch. Tack and machine the side hems. Do not sew the top and bottom hems.

Attaching the lining tape

To prepare the tape, pull free 1½ inches of the draw cords at one end and knot the cords firmly. Trim off the surplus tape to within ¼ inch of the cord (figure 1).

Fold under ½ inch of the knotted raw end and machine across the fold, stitching right through the tape to secure the knotted cords. With the right side of the lining fabric and the corded side of the lining tape facing you, slip the top raw edge of the lining between the two sides of the tape (figure 2) leaving 1 inch of tape free at the prepared end.

Pin and tack the lining into position. The under side of the tape is slightly wider than the upper side to ensure that the stitching will go through the underside even though it is out of sight while you are stitching the tape on.

Fold over the surplus tape, at the prepared end, level with the side hem edge of the lining, to give a neat edge. Machine the tape to the lining, finishing the unprepared end in the same way as before but leaving the cords free for gathering. Knot the loose ends to prevent them disappearing back into the tape (figure 3).

Gather up the lining to match the gathered curtain and wind the surplus cord of the lining tape on to the cord tidy. Attach the cord tidy to the lining tape with a safety pin. This will keep the cord neat and if you attach the cord tidy to the inside of the lining it will not show when the curtains are hung.

Attaching the linings to the curtains

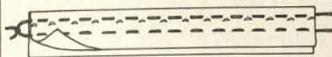
With the wrong sides of curtain and lining together, insert the curtain hooks through the buttonholes at the top of the lining tape, then through the pockets in the standard heading tape on the curtain before turning the hooks into their final positions. Both the curtains and their linings will then hang from the same hooks (figure 5).

Finishing the lined curtains

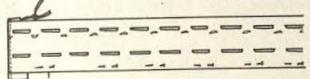
Hang the lined curtains from the curtain rail and mark the correct length of the linings with a row of pins. The linings should be ½ inch shorter than the curtains. Take down curtains and detach linings. On each lining, unwind the cord from the cord tidy and pull out the gathers. Lay the lining on a large flat surface and turn up the hem to the line of pins. Sew the hem by hand as described in Home Sewing chapter 5.

Attach the finished linings to the curtains again and re-hang. Check that the linings are the correct length.

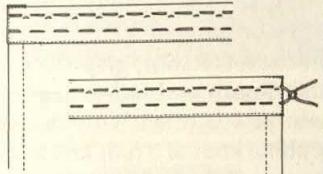
For a perfectly finished straight hem you must take this much care. It is possible to finish the hem without detaching the lining and taking the gathers out but unless you are very careful indeed you may find the hem hangs crookedly.



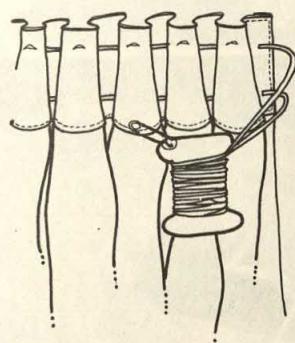
▲1. Knot cords and trim lining tape at one end.



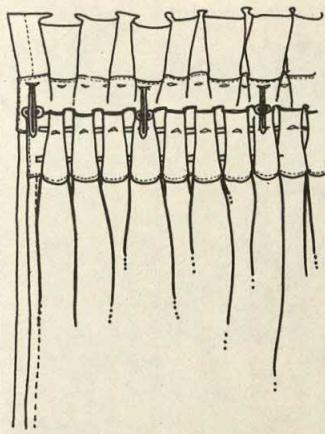
▲2. Pin and tack the tape



▲3. Neaten tape one side, free cords at the other



▲4. Wind surplus cord on to a cord tidy



▲5. Attach hooks to lining and curtain



Make luxurious lined curtains and make them practical with detachable linings ▲



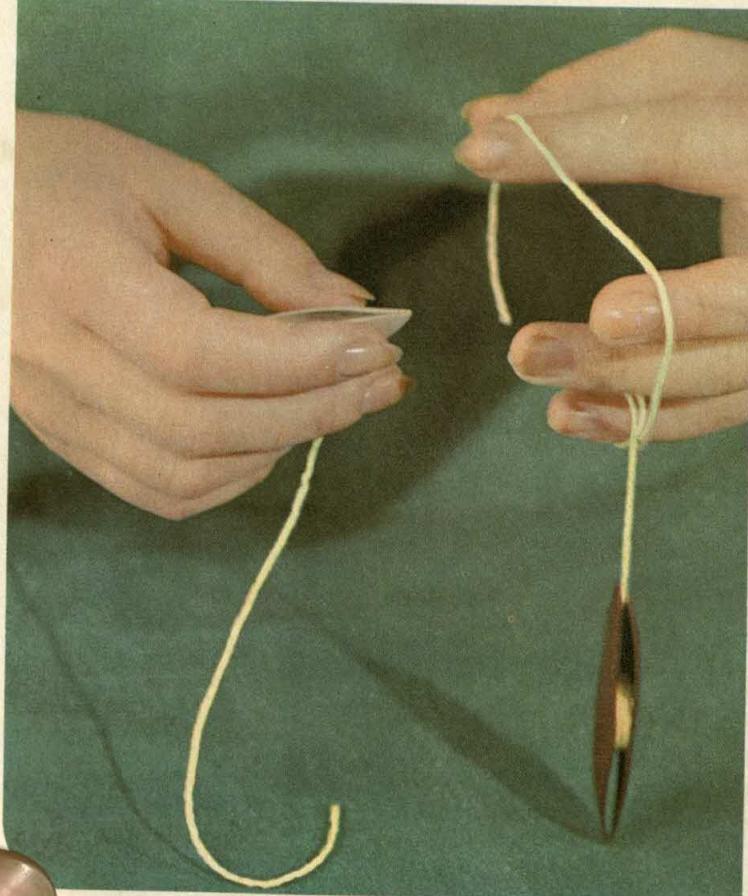
Tatting with two shuttles

Tatting with two shuttles may sound difficult enough to make you instantly feel all fingers and thumbs but it is really quite simple. The introduction of a second shuttle allows straight stitches to be added to rings and, if you wish, the one piece of tatting can be worked in two colours.

The designs consisting entirely of rings, given in the previous tatting chapters, required only one shuttle but as soon as chains are included, the work has to be done with two shuttles. Chains are lengths of tatting stitches not pushed up into rings and are often used to link rings.

Chains are worked with two threads, both on shuttles. It helps if the shuttles are of different colours, particularly when the two threads are the same colour—otherwise it would be easy to get the two confused during working. However, the technique of using two shuttles does make it possible to introduce a second colour to a pattern, with pretty effect.

▼ The correct way to hold the thread from the left hand shuttle



Working with two shuttles

(Figure 1) Hold the thread from the left hand shuttle, gripping the thread with the thumb and index finger, winding it over the middle and third finger and round the little finger. The shuttle hangs loose.

(Figure 2) Take the second shuttle in the right hand and grip the end of the thread with the thumb and index finger of the left hand, together with the first thread. Work double stitches in the usual way. Beginners will find it easier to tie these two threads together before working the knots.

In this way, the shuttle thread forms the stitch and the second shuttle carries the running thread. When changing from one to two shuttles, reverse the work. Usually, the shuttle used to make a ring is the shuttle which carries the running thread for the chain.

Ring and Josephine trimming with chains

Similar to the trimming in Tatting chapter 2, this requires two shuttles. The illustrated sample is worked in two colours to make it easier to follow—the blue thread can just be seen running through the white double knots. It could, however, be worked in one colour throughout.

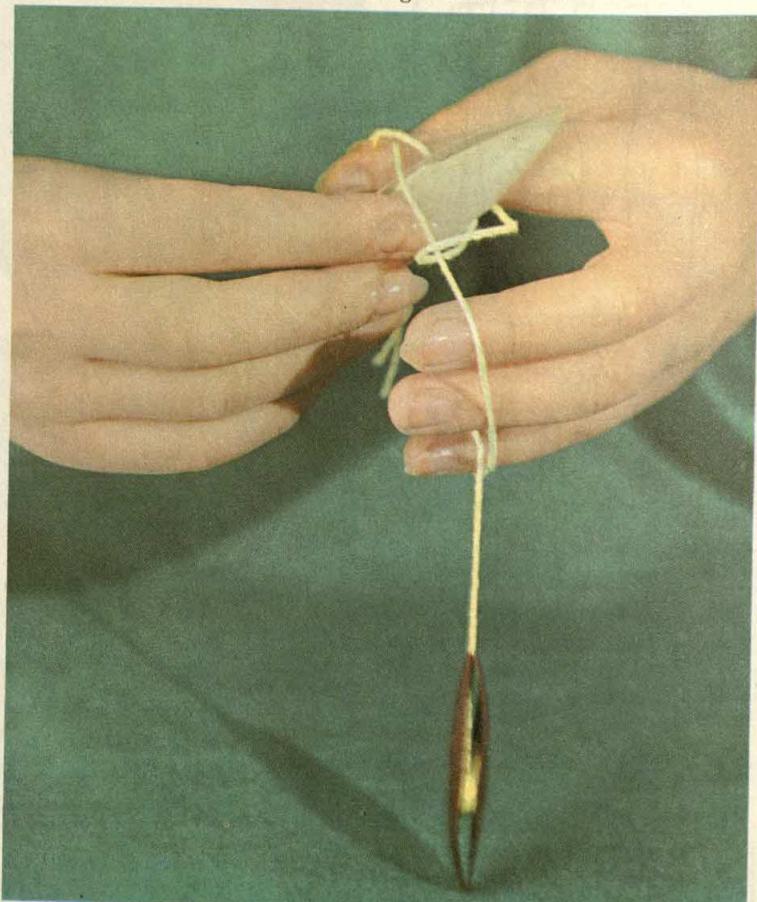
With one shuttle (blue) make a ring: 4ds, 1p, 4ds, 1p, 4ds, close. * Reverse work.

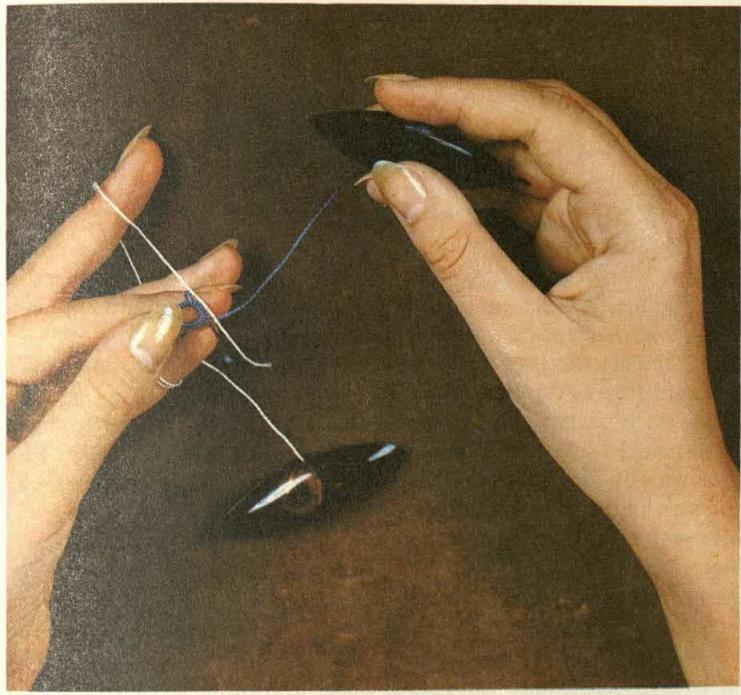
With two shuttles (the white thread in the left hand), grip the ring just made and the new thread with the thumb and index finger of the left hand (figure 3). Make a chain of 4ds, then with the left hand shuttle (white) only, make 1 Josephine knot of 9 half knots and continue with two shuttles to complete the chain with 4ds. Reverse work.

Change to one shuttle (blue) for a ring: 4ds, join to the third picot of previous ring, 4ds, 1p, 4ds, 1p, 4ds, close.

Repeat from * for the length required.

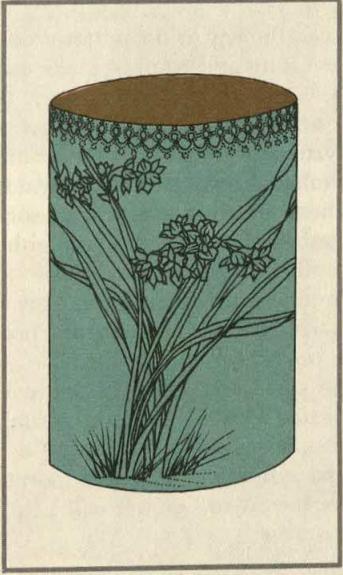
▼ Working double stitches with the right hand shuttle



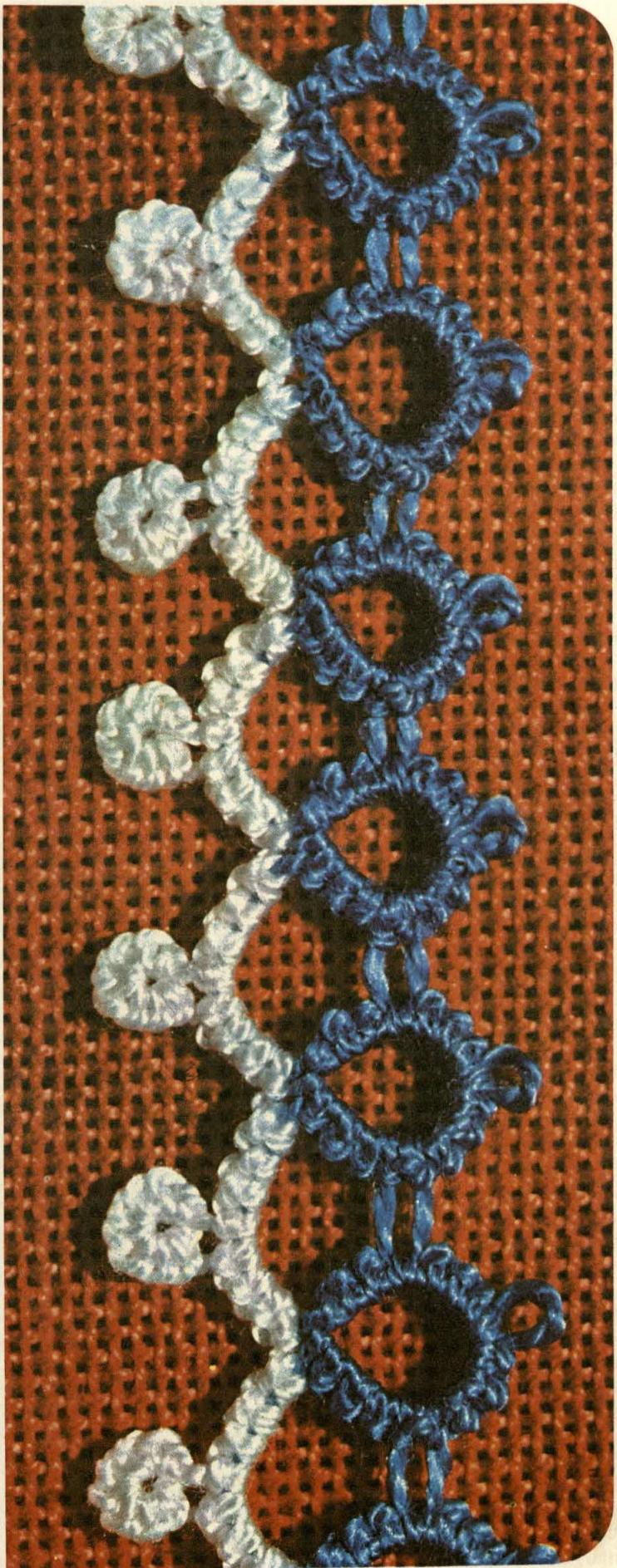


▲ Joining in the second thread for the chains

Ring and Josephine trim with chains and picots, worked in two colours ▶



Use the trimming on a lampshade, waste-paper bin or tablecloth



About commercial paper patterns



Commercial paper patterns are the greatest invention since the sewing machine as an aid to successful home dressmaking, and no sewing course which didn't teach you how to use them would be complete. In using the specially designed patterns from the Golden Hands Pattern Pack you have become familiar with pattern shapes, how to adjust them for fitting, and how to adapt them to other styles. Now is an appropriate moment to introduce commercial paper patterns into Golden Hands dressmaking and in using them show you how you can apply all the knowledge you have gained so far. This chapter may help to dispel some of the mystique which surrounds commercial paper patterns.

Facts about commercial paper patterns

Today commercial paper patterns are as near perfect as you can ever expect them to be and the home dressmaker now has the best of all worlds—a perfect combination of design and fabric as well as a better, more lasting finish, and clothes which are so much cheaper.

The drafting and grading of commercial paper patterns has reached such a high level that if you are a standard size you can make a dress without trying it on at all and yet achieve a reasonable fit. As far as sizing is concerned, you may well find that one particular name of pattern fits you better than another but, apart from small differences in detail, they are all very similar, as the big pattern companies adhere strictly to an international sizing code.

There was a time when the name on a pattern catalogue was an indication of its fashion content, but this is no longer so. The pattern industry is a very competitive one and each company caters for a variety of tastes and requirements. Also, changes in fashion can now be translated speedily and effectively into paper pattern form, making each catalogue as exciting as a shop window.

The cost of patterns varies according to the design or the contents of the pack. Some cost slightly more because there are several variations in one pack while with others it is the individual design which is expensive (as with Vogue Couturier patterns), and the cost of the pattern should be compared with the end result. You cannot expect to have an exclusive design for the price of a mass produced one—the cost is relative and you get what you pay for.

When choosing a design decide the purpose of the dress and choose accordingly. For casual outings choose a simple but good design and leave the special, more complicated, designs for those occasions when you want to look beautifully dressed. This way you really will enjoy making and wearing your clothes.

Reading a commercial paper pattern

In the pattern envelope you will find sheets of tissue paper with shapes printed on them: these are the pattern pieces. Sometimes they are all printed on one sheet, if so cut them out but leave a margin round the outlines.

If you are not sure what all the lines and symbols mean, take a pattern from the Golden Hands Pattern Pack and place it beside the commercial paper pattern. Compare and identify the markings. Here the basic blouse pattern and Vogue Pattern 1000 are used (figures 1 and 3).

The lines. The outline of each pattern piece is a heavy solid line inside of which is another, lighter line. This inner line may be broken or continuous. These double lines are the seam and cutting lines, the space between them, usually $\frac{1}{8}$ inch, being the seam allowance with the inner, lighter line as the seam line. When there is only one line it indicates that the line has to be placed and cut on a fabric fold or no seam allowance is needed.

Hem lines are rarely given, but the hem allowance is written against the solid line at the bottom of the pattern.

Inside each pattern piece you will find a variety of lines—stitching lines, lengthening and shortening lines, darts and grain lines. The lines usually carry wording to say what they are, but if in doubt find the key to them on the instruction sheet.

Although the major pattern companies are now producing printed patterns only, you may still come across some patterns which have perforated markings instead of printed lines. If so, lay the pattern on a hard dark surface and read the key to the perforations. Then connect the relevant perforations with pencil lines so that you can see at a glance where the seams, darts and other lines are. Apart from the fact that these patterns are perforated instead of printed they are cut to size exactly as the others, with seam allowances included.

Read the key to the perforations carefully and if you still find them confusing and want to make quite sure that you will not make any mistakes when cutting, mark the seam and dart lines with a red pencil—that is red for danger, do not cut!

Symbols. Looking at the printed pattern you will see a number of symbols—large dots and tiny dots, diamonds, triangles and squares. These all have a meaning, some have to be matched to another symbol of the same shape either on another pattern piece or on another stitching line on the same piece, such as with darts. The diamonds along the seam lines or seam allowances are the balance marks, and by having them printed in groups they are also a code to the seam in question.

On perforated patterns you will find cut out 'V' notches and perforated symbols in varying shapes and sizes. These have the same meaning as on the printed patterns.

The symbols are very important indeed and using them as they are meant to be used will help you to avoid making time-wasting mistakes.

Personalizing commercial paper patterns

You will now find out just how valuable the bodice toile is (see Dressmaking chapters 16 and 17).

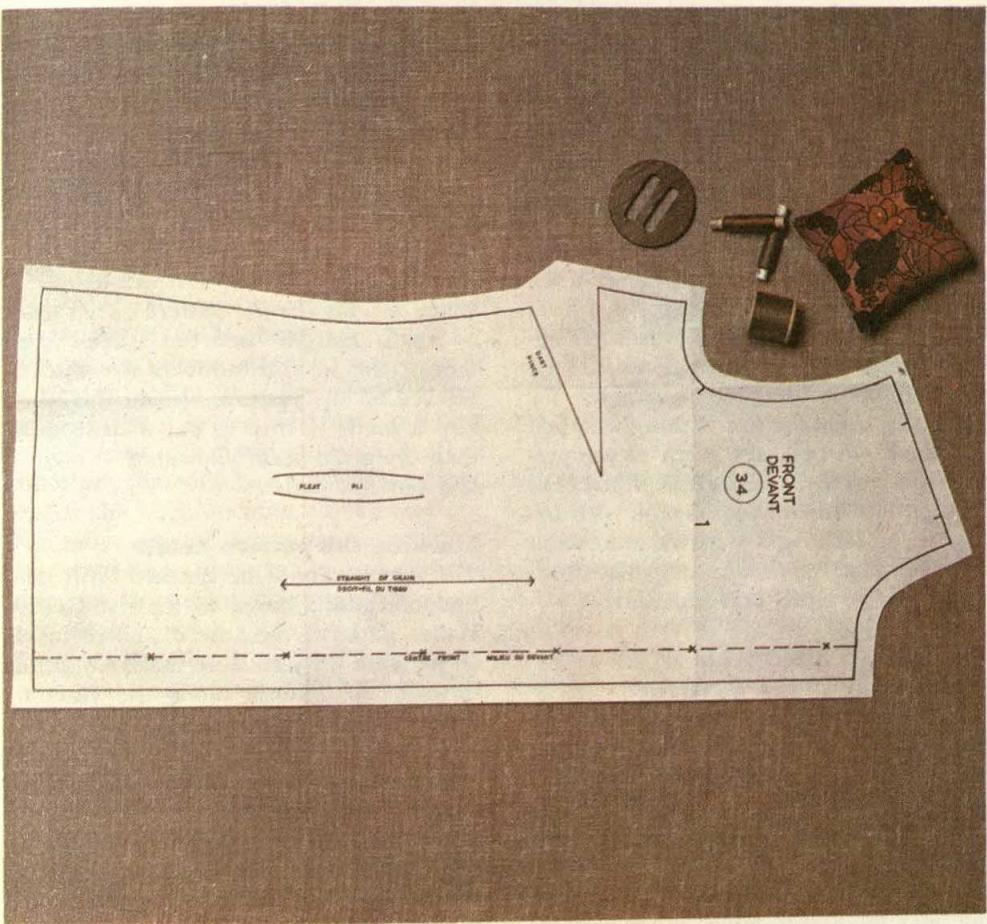
If you have not already made one, you should do so now and then transfer all the fitting corrections to the Golden Hands basic blouse pattern. This will save you endless time and trouble later.

To correct the commercial paper pattern for fit, lay it over the corrected Golden Hands pattern or toile and see what adjustments are necessary.

If you have to make drastic alterations, such as those for a rounded back, pin the toile under the pattern and make the adjustments using tissue paper or soft wrapping paper and sticky tape. Remember that the toile has no seam allowance so take this into account before cutting out the new shape.

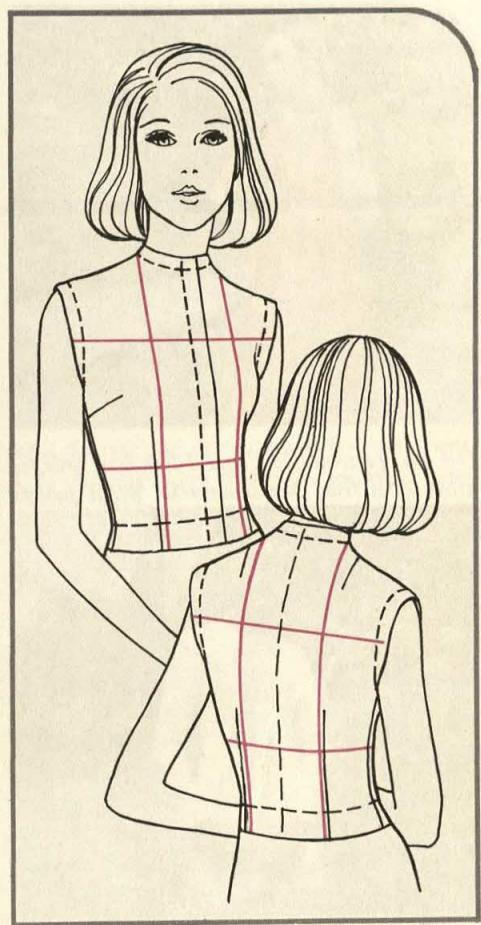
Adjustments to length should also be made at this stage. Lengthen or shorten the pattern as shown in previous chapters. If the seams are shaped always connect them carefully to avoid 'stepping' when you cut out the fabric.

Fitting alterations to sleeves are covered later in this chapter.



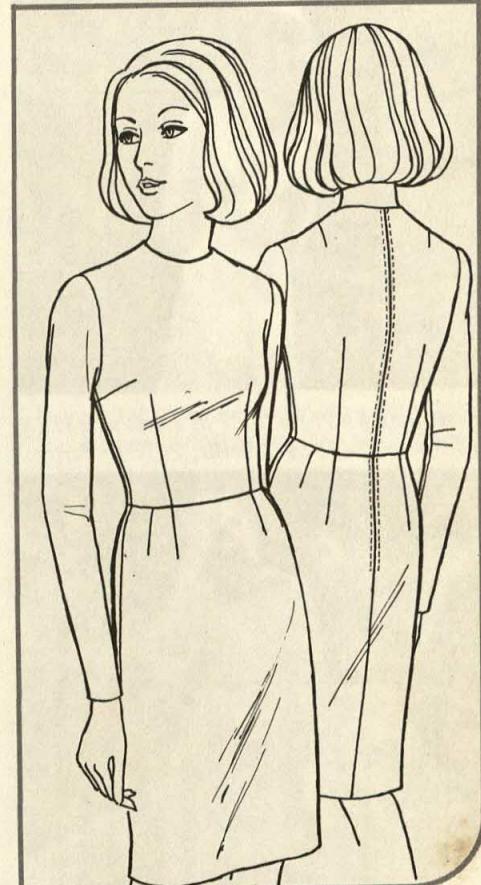
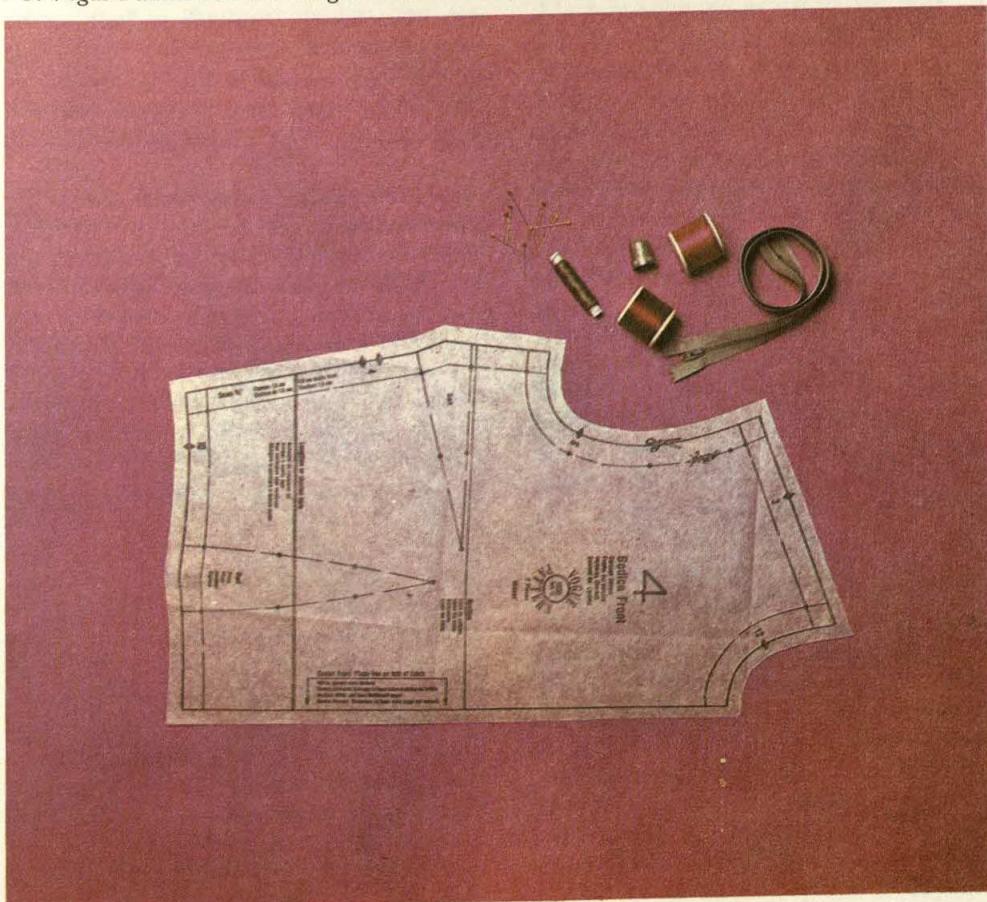
▲ 1. The basic blouse bodice Front pattern piece from the Golden Hands Pattern Pack

▼ 3. Vogue Pattern 1000 showing the bodice Front pattern piece



▲ 2. The second skin bodice toile without ease

▼ 4. The Vogue Pattern dress toile with ease





Use your personalised Vogue 1000 dress toile for fitted styles from any commercial paper pattern



From the top: Vogue 2507 by Laroche, 2545 by Molyneux, 2473 by Bellville, 2457 by Pertegaz



The instruction sheet

Each commercial paper pattern comes with an instruction sheet. Use this to identify the pattern pieces needed for making up the particular version you have chosen. The sheet also contains layouts for all sizes and fabric widths.

The actual making up instructions on the sheet are merely a guide to the assembling of the various sections and the finish of the garment. As you will have discovered from previous chapters, the Golden Hands step-by-step making up instructions always include preparing the garment for fitting. So, using the instruction sheet, first read 'tack' where it says 'stitch' as you prepare the garment to be fitted. Then read through the instructions again, step-by-step as you make up the garment, and you will find that they really help the dress-making to go easily and smoothly.

Making up a dress from a commercial paper pattern

Vogue Pattern 1000 has been chosen to give you a full working example of how to use a commercial paper pattern. This pattern is of a simple waisted dress which is 'Vogue's guide to perfect fit of fitted garments'.

It is being made up as a dress toile which can later be used to adjust other patterns (figure 4).

This dress toile differs from the Golden Hands bodice toile (figure 2) which was made without ease to help you make the correct adjustments for figure faults. The dress toile, however, not only incorporates the fitting corrections which you should already have copied but also includes ease (or tolerance) so that you can make sure there is enough room for movement.

Do not dispense with your bodice toile when you have made the dress toile because later you will be shown how to use the two together.

Cutting out

Make the dress toile from unbleached calico or soft sheeting, buying the amount stated on the pattern envelope. Do not use old, heavily used fabric because the results will not be the same.

The pattern has seven pattern pieces. Lay them out on the fabric as shown on the pattern layouts.

Start pinning the pattern on the fabric. Here you will encounter your first snag. Patterns made from tissue paper do not have the same resistance to creasing as the firm Golden Hands patterns. Therefore, to avoid losing on your pattern size, hold down the centre of each pattern with two or three pins or, if it is laid to the fabric fold, pin it at right angles to the fold at

intervals of about 10 inches. Smooth the pattern out towards the seams.

To check how much the pattern decreases in size, make a chalk line along the pattern edge, before pinning further, then pin it down all round and see how much the pattern has moved in. If it has moved by $\frac{1}{8}$ inch or more you will need to cut outside the cutting line otherwise at least $\frac{1}{2}$ inch from the size of the pattern will be lost. When you lay out the pattern pieces leave a small margin between them even though the seam allowances are already marked on the pattern. Should the fabric fray a lot it is wise to cut a little more than the given seam allowance. Cut out the pattern.

Marking the pattern detail

The seams cannot be marked with continuous tailor's tacks, as for the Golden Hands patterns, because of the inclusion of the seam allowance, so make small slits through the pattern along the stitching lines, at about 5 inch intervals, and make single tailor's tacks through them. For the balance marks make a tailor's tack at right angles to the seam line.

The symbols are best marked with different coloured threads. But do make a note of what each colour represents on the symbol key to prevent confusion later.

One very important point to remember: where darts are marked with solid lines only always make a tailor's tack where the dart goes across the seam line. Sadly, it is all too easy to take up a little more, or less, in the darts than specified and you will then find the seams do not match.

Assembling the dress from the instruction sheet

With the fabric details clearly marked you are ready to start assembling the dress. Lay the instruction sheet before you as you work and following the text and diagrams, pin and tack the seams.

When you get to the facing stage, stop. Join the skirt to the bodice along the waist-seam ready for fitting.

Since the waist-seam is always a very delicate fitting point, even on the slimmest of figures, it is essential that you fit it with a waist petersham. This need not be put into the finished garment, where it may be too stiff for your requirements, but it is the only safe way to check at the fitting stage that the finished waist-seam will be in the right place.

Cut a strip of 1 inch wide petersham ribbon to the length of your waist plus 1 inch for fastening over and adjustment. Pin and tack it to the waist-seam of the dress, easing in the tolerance of the waist line evenly. The seam should run along

the centre of the petersham.

Leave a small piece unstitched at the back to each side of the opening so that you can fold the seam allowance along the opening and fasten the ends of the petersham.

Fitting the waisted dress

Having copied all the fitting adjustments made from the Golden Hands pattern on to the commercial paper pattern, only the new fitting problems associated with fitted dresses are left to be checked.

The ease or tolerance requirement is very important and varies according to the figure. Even standard sizes may not find enough ease in a fitted garment, so it is important that all figure types fit the dress. Fasten the back opening all the way up, then move around. Sit, stoop, then stretch your arms forwards to make sure that the stress on the seams does not distort or split them.

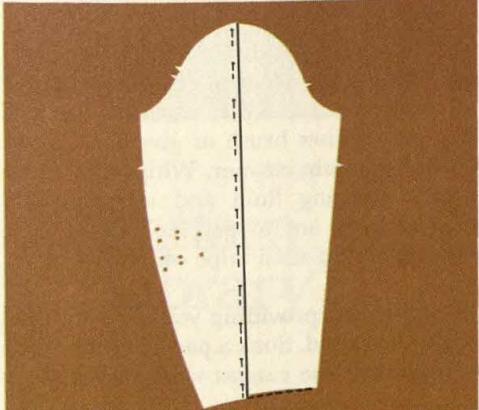
If you want really fitted sleeves your arm movement is restricted at all times as is your waist by a fitted waist. To compensate a little for these restrictions allow plenty of ease (no bulk though) over the bust and across the back, set in the sleeves really high and make sure that the sleeve head is not tight across the upper arm. Another important point to watch when making a fitted dress: always fit the dress after meals because body measurements change during the day. Many an evening dress fitted in the morning has been too tight and uncomfortable to wear at night. Victorian ladies used to stay in bed until after midday if they wanted to look really slim at night!

Altering the sleeve pattern to fit

Thin arms (figure 5). Make a pleat along the centre of the sleeve pattern as shown in the correcting of the short sleeve pattern in Dressmaking chapter 17.

Large arms (figure 6). Cut through the pattern as shown in the correcting of the short sleeve pattern in Dressmaking chapter

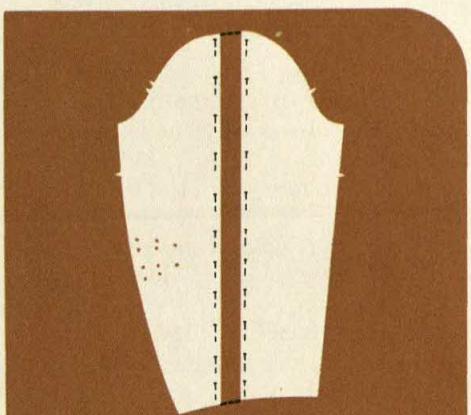
▼ 5. Altering the sleeve pattern for thin arms



17. Make a new pattern.

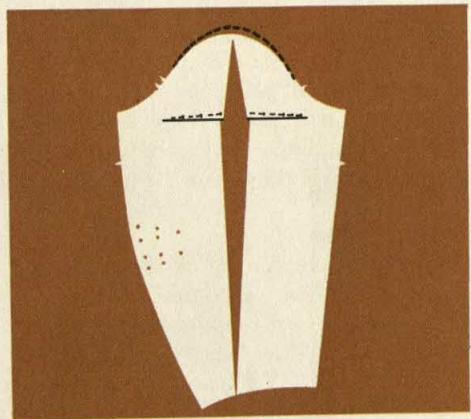
Muscular forearm and top arm (figure 7). Slash the pattern from hem to seam line at the crown of the sleeve head. Spread the pattern sideways by the required amount as shown. This will form fullness between the crown and underarm which should be lapped and pinned to enable the pattern to lie flat. Make a new pattern adding the amount of the fullness pinned off to the crown of the sleeve head.

Large upper arms (figure 8). Cut the pattern as shown and spread it outwards by the required amount. Draw a new pattern.



▲ 6. Altering the sleeve pattern for large arms

▼ 7. Altering sleeve pattern for muscular arms



Very straight arms (figure 9). If, at the fitting stage, you find there is a lot of fullness at the back of the sleeve head and that the curve of the sleeve does not follow the arm, move the crown of the sleeve forward by moving the balance mark, which meets the shoulder-seam line, back by $\frac{1}{2}$ inch or more. If this only shifts the problem of fullness from one place to another then correct the sleeve head by pinning off the required amount and then correct the pattern. Slash into the sleeve-seam on the pattern as shown, then pleat off the required amount across the sleeve head and redraw the pattern.

Finishing the toile

Finish the toile following the instructions. Mark in coloured pencil on the toile anything worth noting for further use then keep the toile in a safe place because it will help you time and again to check the fitting of other patterns.

Adjusting the pattern after fitting

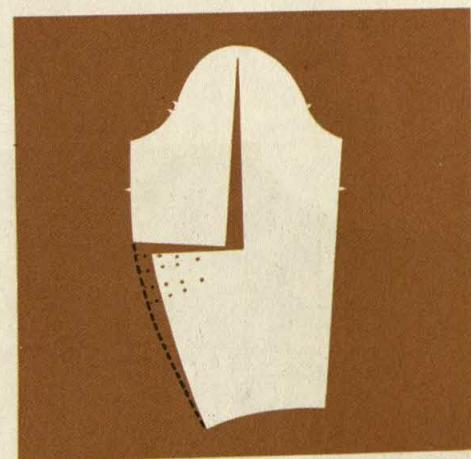
Transfer the markings from the dress toile to the pattern pieces where you have made adjustments to the fitting.

Using the pattern again

Although you can use a commercial paper pattern several times, once you have to start ironing it to get the creases out it is best to buy a new one. The creases can be ironed out but it seems that the paper shrinks and retains the width taken up by the creases.

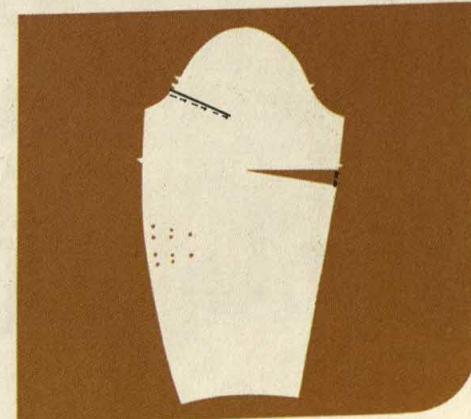
It is not a good idea, though, to copy the pattern pieces on to firmer paper because there is no stiff edge to work around and the result could be very inaccurate, especially on large areas.

If you have to copy a pattern piece after a severe alteration, use soft wrapping paper which can be bought in rolls. Remember to continue both the cutting and seam lines on to the new pattern, otherwise you will lose the seam allowances where you made the alterations.



▲ 8. Altering sleeve pattern for large upper arms

▼ 9. Altering sleeve pattern for straight arms





Looking after beautiful things

Looking after lace

Lace is best stored flat and wrapped in several layers of blue or black tissue paper to keep out the light: otherwise the lace will turn yellow. However, if the lace cannot be laid flat, roll it rather than fold.

Ecru coloured lace which has faded can be revived by steeping in a strong solution of cold tea for about twelve hours. A solution of sugar and water or gum and water, made from a few 'tears' of gum arabic dissolved in water, will stiffen limp lace.

Laundering lace

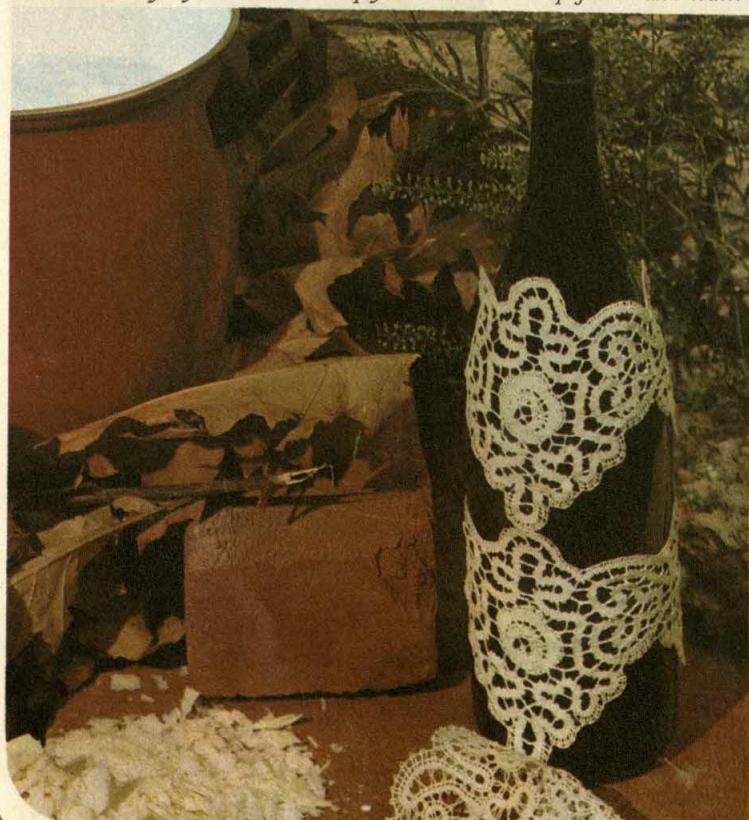
Precious handmade laces, whether family heirlooms or newly made, require careful handling to preserve their beauty. Machine-made laces in modern, easy-care synthetics need no special treatment.

To wash lace, tack it to a piece of clean cloth and place in a large screw top bottle containing soap flakes dissolved in hot water. Screw on the cap and shake the bottle vigorously. Leave to stand for a while and then repeat, several times, depending on the dirtiness of the lace. Finally, rinse thoroughly in several changes of clear, warm water, still using the jar. Remove the lace from the mounting cloth, pin it out to shape on a flat cotton pad, using rustless or lace pins. When the lace is quite dry, press with a warm iron, through several thicknesses of muslin, to prevent shine.

Cleaning lace

Handmade lace can be cleaned at home quite successfully. The following method is recommended for very old or particularly fine lace. Choose a screw top jar large enough to take the fabric without cramming. Roll the lace carefully, place it in the jar and fill with cleaning fluid. (Work near an open window because the fumes from cleaning fluid are highly flammable.) Screw the top on the jar tightly and shake the jar several times. Remove the lace carefully, pin out to shape and leave to dry. If the lace dries before pinning is completed, sprinkle with cold water.

▼ Lace in everyday use can be simply laundered in soap flakes and water



Cleaning a lace veil

A lace veil which is grubby but not really dirty can be dry shampooed and this is probably the best method as it does not remove stiffening. Drop the veil into a plastic bag, pour in a quantity of powdered starch and shake the bag well. Leave the veil in the starch for two hours, then remove and shake in the open air to remove excess powder. Talcum powder or french chalk can be used instead of starch.

Looking after embroidery

Embroidered articles need special care to preserve both the fabric and the colour and texture of the embroidery itself. When a variety of threads and fabrics have been used—gold thread, pieces of leather, beads and sequins—dry cleaning is essential. Dry cleaning can be attempted at home, if the piece of embroidery is small enough, by using the screw top jar method recommended for lace.

Laundering embroidery

Each piece of embroidery must be treated separately. First, test for colour fastness by pressing the work under a damp cloth. If no colour run shows, the embroidery is safe to wash. Should the embroidery show signs of colour run, wash the work quickly in cool, soapy water. Rinse and pat out the excess moisture in a towel to prevent the colours running together.

Once colour fastness has been established, very dirty pieces of embroidery can be left to soak over night in a solution of cold salt water (one tablespoonful of salt to three pints of water). Severe background stains on white fabrics can be dabbed with lemon juice but avoid getting it near the embroidery because lemon tends to bleach colours. Wash embroidered fabric in warm soapy water, very gently. Rinse in several changes of clear warm water. Roll the work in a towel to remove excess moisture and spread until damp dry. To press, place the work face down on a thick blanket covered with white cotton.

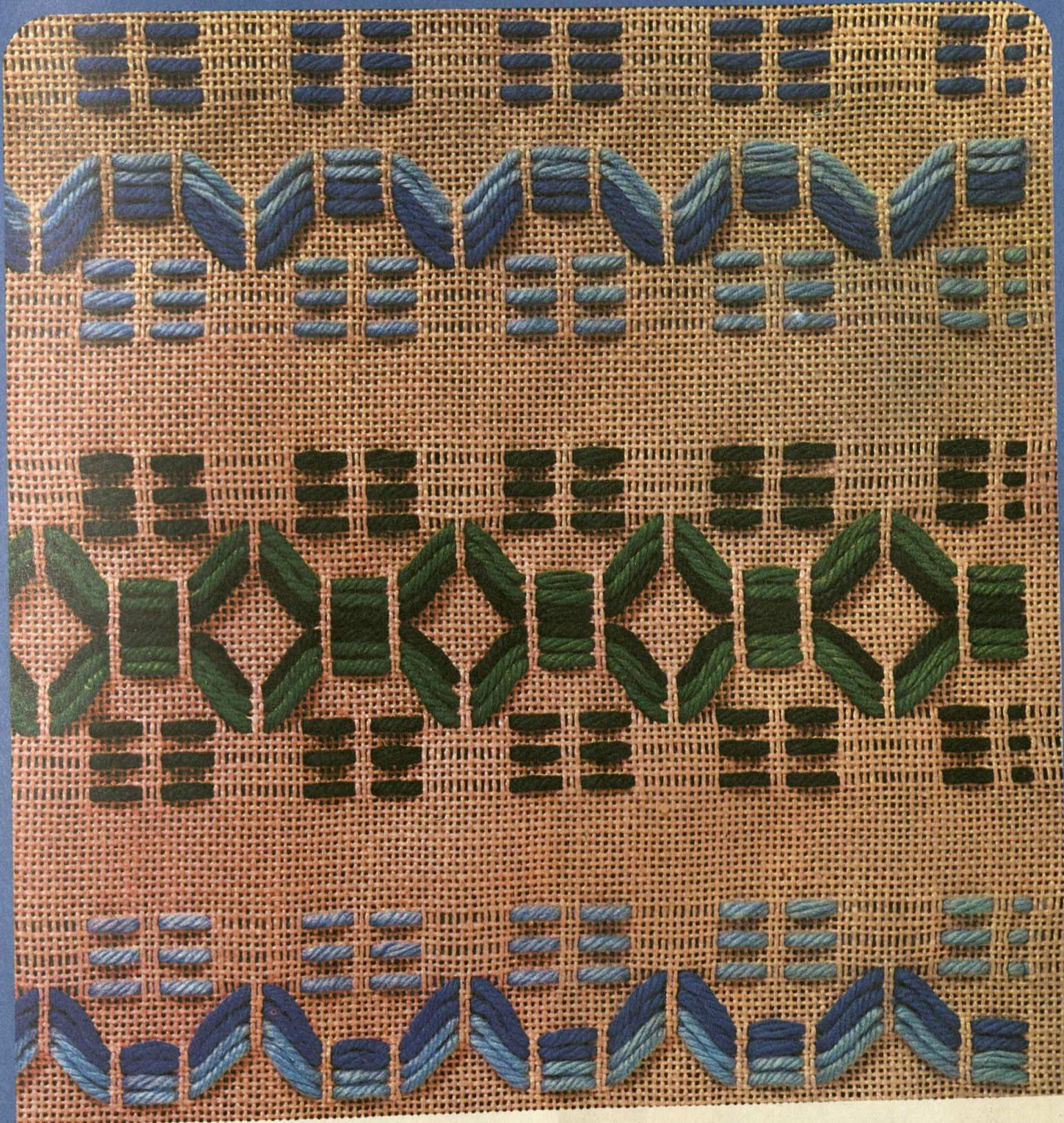
Press gently with a medium hot iron on a damp cloth. This should 'raise' the detail of the embroidery again and the work will look like new. Keep a small sponge or sprinkler near at hand to damp down obstinate creases.

It is not advisable to use starch for stiffening embroidered articles because starch tends to flatten embroidery and make the stitches shine. A better method of stiffening is to soak the work in a solution of borax and water immediately after washing (a tablespoon of borax to a pint of water). Nets and other fabrics which have been artificially stiffened can be steeped in a solution of gum arabic, for which the recipe appears in Take Care chapter 30.

Cleaning canvas work

Because canvas work can incorporate many different types of yarns, it is advisable to have it professionally cleaned. It is possible to 'freshen' canvas work at home, but a light touch is needed. Remove surface dust with a soft clothes brush or give the canvas work a light 'going over' with a vacuum cleaner. Whip up a dense lather, using a liquid carpet cleaning fluid and warm water. Apply the lather, taking great care not to get the canvas wet. Leave the foam for a few minutes and then wipe off with a clean cloth.

Home dry cleaning can be attempted providing you are sure that the yarns are colour fast in cleaning fluid. Soak a pad of cotton wool in dry cleaning fluid and wipe over the canvas work, using short brushing strokes.



Pattern Library

Pattern darning

This form of counted thread embroidery is usually worked on even weave fabrics such as embroidery linen or furnishing fabric. This example, which has been enlarged slightly for clarity, uses Anchor

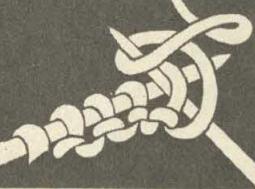
Soft Embroidery Cotton in dark blue 0154, pale blue 0153, dark green 0223 and light green 0262.

In America this is popularly known as Huck embroidery and is sometimes worked over geometric patterns such as

the checks on a gingham print. Use pattern darning on lampshades, waste paper bins, book covers and table linen. It is also ideal for unlined curtains as the designs are reversible, provided that all ends are finished off neatly.

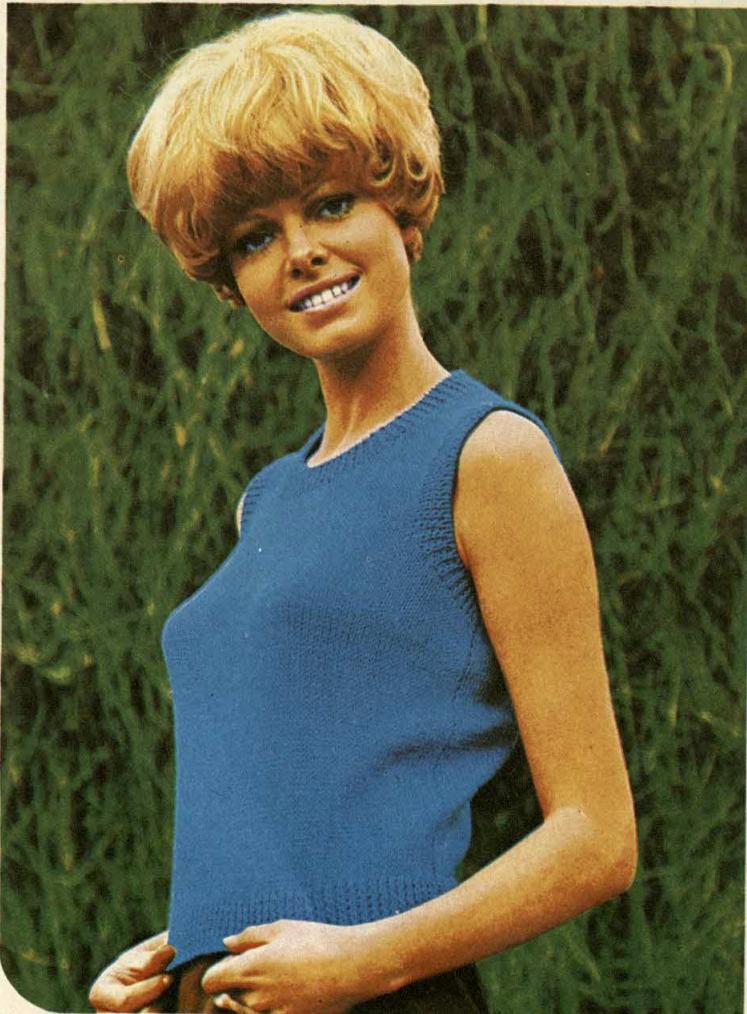
Knitting Know-how

35



Slimming bust darts

A neatly fitting bustline can be achieved by incorporating bust darts into the main fabric of a knitted jersey. The correct positioning of the darts is very important, depending on your own figure. The general introduction gives a 12 row example, suitable for a 38-40in bust. For a smaller bosom, leave out rows 10 and 11, or for a larger size add another pair of graduated rows between rows 11 and 12.



Bust darts

The fuller the figure, the greater the number of rows required for shaping. A deep dart, for a fuller figure, is made by working small groups of stitches and turning often. A shallow dart with only a little fullness is made by working over a large number of stitches and turning less often. Measure the exact underarm position for the bust darts, which should be placed from

between 1½ to 2½ inches below the beginning of the armhole shaping. Remember that the jersey shown here is sleeveless and has an armband approximately 1 inch deep, which is added after the jersey is completed.

Work the front of the jersey until the bust dart position is reached, ending with a knit row. Continue as follows:

1st row. P to last 5 sts, turn.

2nd row. S1 1, K to last 5 sts, turn.

3rd row. S1 1, P to last 10 sts, turn.

4th row. S1 1, K to last 10 sts, turn.

5th row. S1 1, P to last 15 sts, turn.

6th row. S1 1, K to last 15 sts, turn.

7th row. S1 1, P to last 20 sts, turn.

8th row. S1 1, K to last 20 sts, turn.

9th row. S1 1, P to last 25 sts, turn.

10th row. S1 1, K to last 25 sts, turn.

11th row. S1 1, P to last 26 sts, break yarn and slip the remaining 26 sts on to right hand needle.

12th row. K to the end of the row and to close holes between groups of 5 dart stitches, pick up the loop under the 5th stitch of each group and K this loop tog with the next stitch on left hand needle.

This completes the dart shaping and a further 1½ inches should be worked over all stitches before commencing the armhole shaping.

Sleeveless Jersey

Sizes

To fit a 34[36:38:40]in bust Length to shoulder, 17½ [17½:17¾:18]in

The figures in brackets [] refer to the 36, 38 and 40in sizes respectively.

Basic yarn tension

5½ sts and 7½ rows to 1in over st st worked on No.8 needles

Materials shown here

Patons Double Knitting

8[9:10:10]oz

One pair No.8 needles

One pair No.10 needles

Back

Using No.10 needles cast on 101[107:113:119]sts.

** Work 1½in K1, P1 twisted rib by working into back of each K st.

Change to No.8 needles and st st.

1st row (K1, K2 tog) 4 times, K to last 12 sts, (K2 tog, K1) 4 times. ** 93 [99:105:111]sts.

2nd row P.

Beg with a K row, continue in st st until work measures 10½in from beg, or required length to underarm ending with a P row.

Shape armholes

Cast off at beg of next and every row 5[6:7:8]sts twice, 4 sts twice, 3 sts twice, 2 sts twice and one st twice.

Continue without shaping until armholes measure 6¾ [7:7¼:7½]in ending with a P row.

Shape shoulders

Cast off at beg of next and every row 4[5:6:7]sts twice and 4 sts 4 times.

Leave rem 39[41:43:45]sts on holder.

Place marker threads at each side of Back 1½in below beginning of armhole shaping to mark the position at which the darts will be worked on the Front.

Front

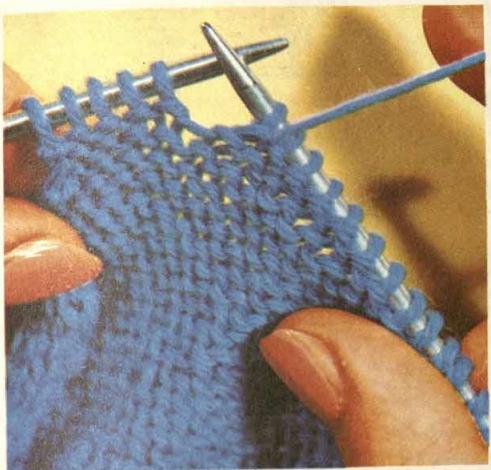
Using No.10 needles cast on 111[117:123:129]sts.

Work as given for Back from ** to **. 103[109:115:121]sts.

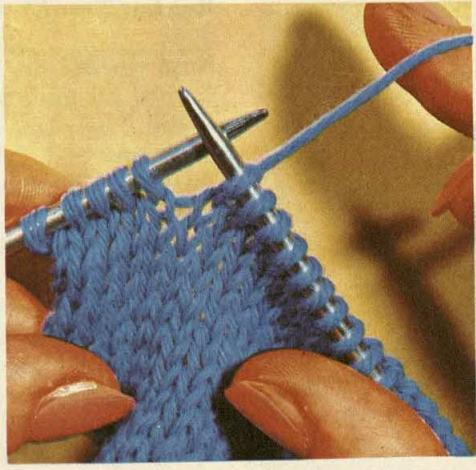
Continue in st st on No.8 needles until Front measures same as Back to dart markers ending with a K row. Commence dart shaping.

1st row P to last 5[5:4:4]sts, turn.

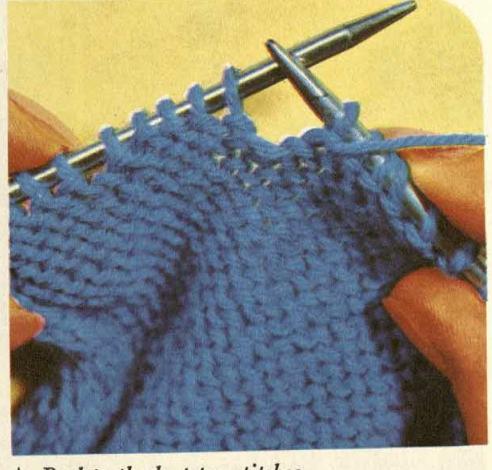
2nd row. S1 1, K to last 5[5:4:4]sts, turn.



▲ Purl to the last five stitches



▲ Knit to the last five stitches



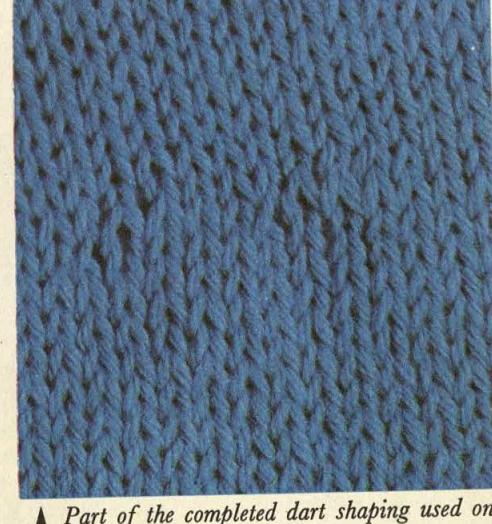
▲ Purl to the last ten stitches



▲ Pick up loop under the 5th stitch of each group of stitches



▲ Knit the loop together with the next stitch of the next group



▲ Part of the completed dart shaping used on the jersey

3rd row S1 1, P to last 10 [10:8:8]sts, turn.

4th row S1 1, K to last 10 [10:8:8]sts, turn.

5th row S1 1, P to last 15 [15:12:12]sts, turn.

6th row S1 1, K to last 15 [15:12:12]sts, turn.

7th row S1 1, P to last 20 [20:16:16]sts, turn.

8th row S1 1, K to last 20 [20:16:16]sts, turn.

9th row S1 1, P to last 25 [25:20:20]sts, turn.

10th row S1 1, K to last 25 [25:20:20]sts, turn.

Bust darts—

(38 and 40in sizes only)

Next row S1 1, P to last 24 sts, turn.

Next row S1 1, K to last 24 sts, turn.

Next row S1 1, P to last 28 sts, turn.

Next row S1 1, K to last 28 sts, turn.

Bust darts— (all sizes)

Next row S1 1, P to last 26 [26:29:29]sts, break yarn and slip rem sts on to right hand needle.

Next row With RS facing, rejoin yarn and K to end, closing holes as shown above. Continue in st st until work measures same as Back to underarm ending with a P row.

Shape armholes

Cast off at beg of next and every row 7[8:9:10]sts twice, 5 sts twice, 4 sts twice, 2 sts twice and one st 4 times. 63[67:71:75]sts.

Continue without shaping until armholes measure 4[4½:4½:4¾]in, ending with a P row.

Shape neck

1st row K25[26:27:28]sts,

K next 13[15:17:19]sts and sl on to holder, K25[26:27:28]sts. Complete right front on these sts.

P 1 row.

Cast off at beg of next and following 6 alt rows 3 sts once, 2 sts 4 times and one st twice. Work until same length as Back to shoulder, ending at armhole edge.

Shape shoulder

Cast off at beg of next and following 2 alt rows 4[5:6:7]sts once and 4 sts twice.

Rejoin yarn to rem sts for left front and work as given for right front, reversing shaping.

Work neckband

Join left shoulder seam.

Using No.10 needles and with RS facing, K 39[41:43:45]sts from Back holder, K up 30 sts down left front, K13

[15:17:19]sts from front holder and K up 30 sts up right front.

Work 9 rows in twisted rib as given for Back and cast off invisibly, see Knitting Know-how, chapter 6, or work 12 rows twisted rib and cast off in rib.

Work armbands

Join right shoulder seam and neckband.

Using No.10 needles and with RS facing K up 111 [115:119:121]sts evenly around armhole.

Work as given for Neckband, dec one st inside 2 edge sts at each end of every RS row.

To make up

Press under a damp cloth with a warm iron, omitting ribbing. Join side and armband seams.

Diamonds are trumps

This snug, knitted sun suit is both pretty and practical, ideal for summer days when one longs to sun-bathe but a cool breeze blows.

Sizes

To fit 32[34:36:38]in bust
34[36:38:40]in hips

Skirt length, 11 $\frac{3}{4}$ [11 $\frac{3}{4}$:12 $\frac{1}{2}$]in
12 $\frac{1}{2}$ in

Bolero top length to shoulder,
11 $\frac{1}{2}$ [11 $\frac{3}{4}$:12:12 $\frac{1}{4}$]in

The figures in brackets [] refer to the 34, 36 and 38in sizes respectively

Basic yarn tension

6 $\frac{1}{2}$ sts and 8 rows to 1in over st st worked on No.9 needles

Materials shown here

Patons Ninepin
4[5:5:6]balls main shade, A (navy)
6[7:7:8]balls contrast, B (white)
One pair No.9 needles
One pair No.10 needles
1 $\frac{1}{2}$ yards $\frac{1}{2}$ in wide elastic
No.3.00 (ISR) crochet hook

Skirt back

Using No.9 needles and B, cast on 141[151:161:171]sts. K 1 row. P 1 row.

3rd row K1A, *9B, 1A, rep from * to end.

4th row P1A, *1A, 7B, 2A, rep from * to end.

5th row K1A, *2A, 5B, 3A, rep from * to end.

6th row P1A, *3A, 3B, 4A, rep from * to end.

7th row K1A, *3A, 3B, 4A, rep from * to end.

684



8th row

P1A, *2A, 2B, 1A, 2B, 3A, rep from * to end.

9th row

K1A, *1A, 2B, 3A, 2B, 2A, rep from * to end.

10th row

P1A, *2B, 5A, 2B, 1A, rep from * to end.

11th row

K1B, *1B, 7A, 2B, rep from * to end.

12th row

P1B, *1B, 7A, 2B, rep from * to end.

13th row

K1B, *2B, 5A, 3B, rep from * to end.

14th row

P1B, *3B, 3A, 4B, rep from * to end.

15th row

K1B, *4B, 1A, 5B, rep from * to end.

Using B, P 1 row, K 1 row, P 1 row.

Continue in st st using A only.

1st dec row

K23[25:27:29]sts, K2 tog tbl, K1, K2 tog, *K25[27:29:31]sts, K2 tog tbl, K1, K2 tog, rep from * twice more, K23[25:27:29]sts.

Beg with a P row work

9[11:9:11]rows st st.

2nd dec row

K22[24:26:28]

sts, K2 tog tbl, K1, K2 tog,

*K23[25:27:29]sts, K2 tog

tbl, K1, K2 tog, rep from *

twice more, K22[24:26:28]

sts.

Beg with a P row work

9[11:9:11]rows st st

Continue dec 8sts in this way in next and every 10th[12th:

10th:12th]row until 93[103:

105:115]sts rem.

P 1 row

2nd and 4th sizes only

Next row (K1, K2 tog tbl) twice, K to last 6sts, (K2 tog, K1) twice. 93[99:105:111]sts.

All sizes

Work 8[5:6:1]rows st st.

Next row K1 tbl, *P1, K1 tbl, rep from * to end.

Next row P1, *K1 tbl, P1, rep from * to end,

Rep last 2 rows 4 times more.

Next row K1 tbl, *yfwd, s1 1, ybk, K1 tbl, rep from * to end.

Next row S1 1, *ybK, K1 tbl, yfwd, s1 1, rep from * to end.

Rep last 2 rows 3 times more. Cast off using the invisible method, see Knitting Know-how, chapter 6.

Skirt front

Work as given for Back.

Bolero back

Using No.10 needles and B, cast on 51[51:56:56]sts by the invisible method, see Knitting Know-how, chapter 2. Break B and continue with A only.

1st row K1 tbl, *yfwd, K1 tbl, rep from * to end. 101[101:111:111]sts.

2nd row K1 tbl, *yfwd, s1 1, ybk, K1 tbl, rep from * to end.

3rd row S1 1, *ybK, K1 tbl, yfwd, s1 1, rep from * to end. Rep 2nd and 3rd rows 3 times more.

10th row K1 tbl, *P1, K1 tbl, rep from * to end.

11th row P1, *K1 tbl, P1, rep from * to end.

Rep 10th and 11th rows 4 times more.

Change to No.9 needles K 1 row. P 1 row.

Commence patt.

1st row K1B, *9A, 1B, rep from * to end.

2nd row P1B, *1B, 7A, 2B, rep from * to end.

3rd row K1B, *2B, 5A, 3B, rep from * to end.

4th row P1B, *3B, 3A, 4B, rep from * to end.

5th row K1B, *3B, 3A, 4B, rep from * to end.

6th row P1B, *2B, 5A, 3B, rep from * to end.

7th row K1B, *1B, 7A, 2B, rep from * to end.

8th row P1B, *9A, 1B, rep from * to end.

1st and 3rd sizes only

Next row With A, K.

Next row With A, P.

2nd and 4th sizes only

Next row With A, (K4, M1K) twice, K to last 8sts,

(M1K, K4) twice.

Next row With A P.

All sizes Beg with a K row work 10 rows st st. 101[105:111:115]sts.

Shape armholes

Cast off at beg of next and every row 5[5:6:6]sts twice, 4sts twice and 2sts 6 times. 71[75:79:83]sts.

** Work 38[40:42:44]rows st st.

Shape neck

Next row K25[26:27:28]sts, cast off 21[23:25:27]sts, K to end.

Complete left shoulder first. P 1 row.

Cast off at beg of next and following 4 alt rows 3sts once, 2sts twice and 1st twice.

Shape shoulder

Cast off at beg of next and following 3 alt rows 4[5:6:7]sts once and 4sts 3 times.

With WS of work facing, rejoin yarn to rem sts and complete as given for left shoulder, reversing shaping.**

Bolero front

Using No.10 needles and B, cast on 56[56:61:61]sts. Break B and continue with A only.

Work as given for Back until Front measures 10 rows less to armholes, ending with a P row. 111[115:121:125]sts.

Shape darts

1st row K to last 5sts, turn.

2nd row S1 1, P to last 5sts, turn.

3rd row S1 1, K to last 10sts, turn.

4th row S1 1, P to last 10sts, turn.

5th row S1 1, K to last 15sts, turn.

6th row S1 1, P to last 15sts, turn.

7th row S1 1, K to last 20sts, turn.

8th row S1 1, P to last 20sts, turn.

9th row S1 1, K to end.

10th row P.

Beg with a K row work 8 rows st st.

Shape armholes

Cast off at beg of next and every row 5[6:6]sts twice, 5sts twice, 4sts twice and 2sts 6 times.

Complete as given for Back from ** to **.

Neckband

Join left shoulder seam. Using No. 10 needles and B and with RS facing, K up 144[148:152:156]sts evenly round neck.

1st row *K1 tbl, P1, rep from * to end.

Rep 1st row 7 times more.

Next row *K1 tbl, yfwd, sl 1, ybk, rep from * to end.

Rep last row 3 times more.

Cast off by invisible method as given for Skirt.

Join right shoulder seam and neckband.

Armbands

Using No.10 needles and B and with RS facing, K up 129[133:137:141]sts evenly around armhole.

1st row P1, *K1 tbl, P1, rep from * to end.

2nd row K1 tbl, P2 tog, rib to last 3sts, P2 tog, K1 tbl.

Rep 1st and 2nd rows 3 times more.

Complete as for Neckband.

To make up

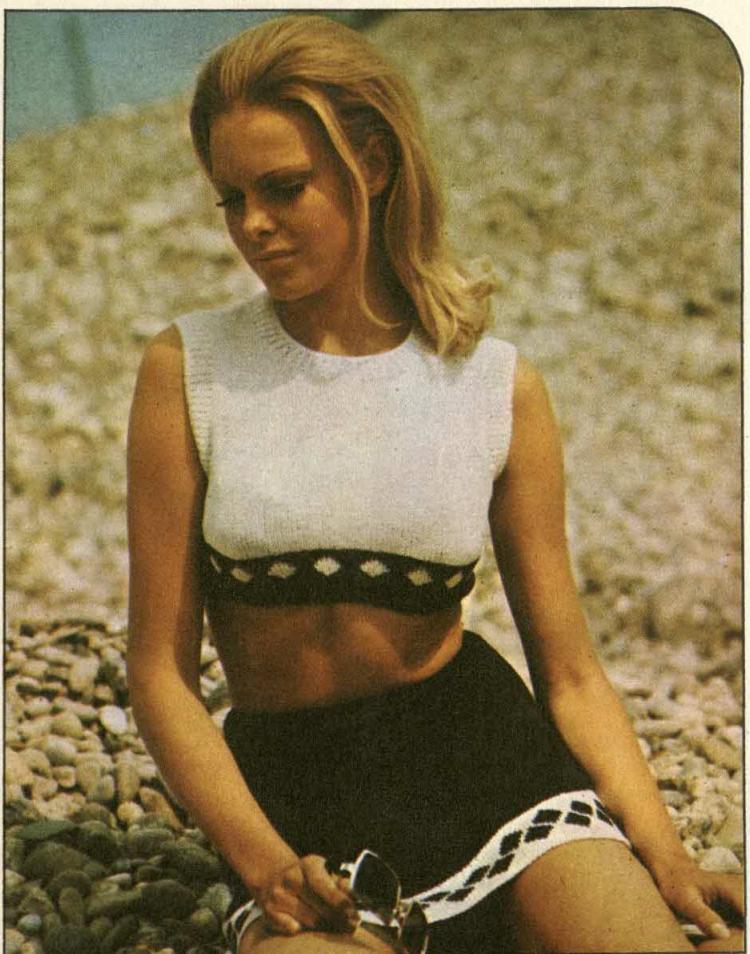
Press all pieces under a damp cloth with a warm iron.

Skirt. Join side seams.

Thread elastic through casing st at waist, joining ends to form a circle. Press seams. Using No.3.00 (ISR) hook and B, join yarn at side seam and work 1 round dc around bottom edge. Join with a ss. Work 2 rounds crab st, twisting sts by working in dc from left to right instead of right to left. Fasten off.

Bolero top. Join side seams and Armbands.

Remove casting on thread, see Knitting Know-how, chapter 2. Thread elastic through casing st at lower edge, joining ends to form a circle.



▼ Contrasting diamond motifs link the white bolero to the navy skirt

▲ Sleeveless bolero top and abbreviated skirt for cool-day sun bathing



The sunshine set

Sasha and Gregor's play tunics are an opportunity to practise jacquard patterns.

Materials shown here

Patons Purple Heather 4-ply
2oz main shade, A
1oz contrast colour, B
One No.3.50 (ISR) crochet hook
Two small buttons

Tension for this design

11dc and 7 rows to 2in worked on No.3.50 (ISR) crochet hook.

Note

The figures given in brackets [] refer to Gregor's tunic only

Tunic Back

Using No.3.50 (ISR) hook and A work 28ch.

1st row 1dc into 2nd ch from hook, 1dc into each ch to end. Turn.

2nd row 1ch, miss first st, 1dc in each dc to end. Turn. Rep 2nd row 4[2] times more. Begin 2-colour patt.

1st row 1ch A, miss first st, 1dc A joining in B for last loop, *2dc B joining in A on last loop, 2dc A joining in B on last loop, rep from * to last 2 sts, 2dc B. Turn.

2nd row 1ch B, miss first st, 1dc B into next dc of previous row joining in A on last loop, *2dc A joining in B on last loop, 2dc B joining in A on last loop, rep from * to last 2sts, 2dc A. Turn.

3rd row 1ch A, move stripe to right by working 1dc B in last A dc before next stripe,



1dc B in next dc joining in A on last loop, *2dc A joining in B on last loop, 2dc B joining in A on last loop, rep from * to last st, 1dc A. Turn.

4th row 1ch A, miss 1st dc, *2dc B joining in A on last loop, 2dc A joining in B on last loop, rep from * to last 3 sts, 2 dc B joining in A on last loop, 1dc A. Turn. (This completes patt for Gregor's tunic).

5th row 1ch, B, move stripe to right by working 1dc B in last A dc before next stripe joining in A on last loop, *2dc A joining in B on last loop, 2dc B joining in A on last loop, rep from * to last 2 sts, 2dc A. Turn.

6th row 1ch A, miss 1st dc, 1dc into next dc joining in B on last loop, *2dc B joining in A on last loop, 2dc A joining in B on last loop, rep from * to end. Turn.

Both tunics

Break off B. Continue in dc using A only and work 20[18] rows.

Shape armholes

1st row Ss over 4 sts, work 1dc into each st to last 4dc. Turn.

Work 7 rows on 20dc.

Finish off.

Tunic Front

Work as for Back until 6th [4th] patt row has been worked. Work 20[18] rows more in dc keeping 2nd and 3rd to last stripes only correct to form diagonal lines.

Shape armholes

1st row Ss over 4 sts, work 1dc in each st to last 4 dc. Turn.

Work 7 rows on 20dc.

Left shoulder

1st row 1ch, miss first dc, 1dc in each of next 5dc. Turn.

Work 4 rows on 6dc. Turn.

Last row 1ch, miss first dc, 1dc in next dc, 2ch, miss 2dc, 1dc in each of last 2dc.

Finish off.

With RS of work facing rejoin yarn 6 sts from end of row. Work 5 rows on 6 dc. Work last row as for other shoulder.

Sun hat

Using No.3.50 (ISR) hook and A work 4ch. Join into a circle with a ss.

1st round 1ch, 5dc into circle. Join with ss to first ch.

2nd round 1ch, 2dc into next dc, *1dc in next dc, 2dc in next dc, rep from * once. Join with ss to first ch.

3rd round 1ch, 1dc in next dc, 2dc in next dc, *1dc in each of next 2dc, 2dc in next dc, rep from * to end. Join with ss to first ch.

4th round 1ch, 2dc in next dc, *1dc in next dc, 2dc in next dc, rep from * to end. Join with ss to first ch.

5th round As 4th. 27dc.

6th round 1ch, 1dc in each dc to end. Join with ss to first ch.

7th round 1ch, 1dc in next dc, 2dc in next dc, *1dc in each of next 2dc, 2dc in next dc, rep from * to end. Join with ss to first ch. 36dc.

8th and 9th rounds 1ch, 1dc in each dc to end. Join with ss to first ch.

10th round 1ch, 1dc in each of next 2dc, 2dc in next dc, *1dc in each of next 3dc, 2dc in next dc, rep from * to end. Join with ss to first ch. 45dc.

11th round As 6th.

12th round 1ch, 1dc in each of next 3dc, 2dc in next dc, *1dc in each of next 4dc, 2dc in next dc, rep from * to end. Join with ss to first ch. 54dc.

13th and 14th rounds As 6th.

15th round 1ch, 1dc in each of next 3dc, *2dc in next dc, 1dc in each of next 4dc, rep from * to end. Join with ss to first ch. 64 dc.

16th, 17th and 18th rounds

As 6th.

Work last 4 rounds once, then 15th round once and 6th round once. Finish off.

To make up

Tunic Press under a damp cloth with a warm iron. Join side seams from armholes for 2in. Sew buttons on back to correspond with buttonholes on straps. Cut lengths of contrast yarn 3in long for fringe. Fold in half and draw the centre of the strands through the lower edge and knot. See Knitting Know-how, chapter 4. Cut loops of fringe.

Pants (optional)

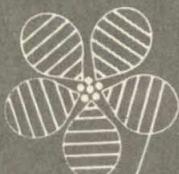
See Knitting Know-how, chapter 14.

The play tunics are shoulder buttoned and fringed to match the sun hat. If you like, work a pair of pants for each to match the tunics ▶





Embroidery



35

On the sunny side of the seat

The sun will always shine for you with this gay sunflower embroidered on your garden chairs and cushions, beach wear, bags and towels. With his sparkling eyes and freckled face, the bold, simple outlines are easy to follow and great fun to work.

This sunflower motif can be interpreted in a wide variety of

embroidery methods depending on where it is to be used as decoration.

Hand embroidery

Hand embroider the sunflower in strong colours on picnic cloths, curtains, cushions and beach wear.

For details and outlines, use line stitches such as chain, whipped chain, back, whipped

back or stem stitch. Fill areas with long and short, chain or stem stitch.

Appliquéd

For beachwear—robes, towels and bags—appliquéd scraps of bright fabric in contrasting colours and textures. For example, make the petals of towelling using the cut and stitch method and zigzag machine stitch in place. Apply narrow braid for the outlines and embroider the features by hand or machine.

Machine embroidery

Embroidering by machine is best for hard wearing decorations on garden chairs, cushions or beach bags, made from firmly woven fabrics like sailcloth or canvas. Work petals, mouth, eyes and freckles in whip stitch (see machine Embroidery chapter 41), and the

thick outlines with a thicker thread wound on the spool. An even quicker method of using the sunflower, where a bolder splash of colour is required, is appliquéd applied by machine. Thought should be given to the placing of an appliquéd motif on a chair. It is not advisable to have motifs on areas where they will be sat on or subjected to pressure as the motifs would soon be pulled away from the background. Whichever method you choose to use, the design can be enlarged or reduced to the size you want according to the instructions given in Embroidery chapter 15.

NB An important thing to remember is that when adding decoration and embroidery to items which will have to withstand sunshine, make sure to use good strong colours for both yarns and fabrics.

▼ Trace this sunflower motif and enlarge it to the size you require

A sunny look for this patio with its gay deckchair and cushion ►



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Collector's Piece

Wise old owls

Plump little owls are always fun to embroider and they can be made as simple or elaborate as you please. The owl's shape is uncomplicated, yet the outline can be filled in to depict feathers on the chest using a wide range of colours, textures and stitches. The two shy-looking owls perched on a branch have been worked in several

decorative stitches to add detail to the embroidery without making it look too fussy or fragmentary. The feathers covering the owls' round chests are worked in patches of straight and chain stitch, some stitches varying in size, thickness and spacing. A more elaborate composition —the multi-coloured owl—is worked all over in different stitches. French knots

graduating into straight stitch give a dappled effect on the bird's chest, and the stitches form clearly defined feathers. The brown wings are boldly outlined in chain stitch and woven band, and feathered in Roumanian stitch. The owl's eyes, head and ears are worked in straight stitch in assorted yarns, and the iris of the eye is made up of small iridescent beads. The woolly brown owl design adorning the opposite page is more a semi-collage than a pure embroidery. The owl's body is worked in delicate tawny shades of a special wool but the same effect can be achieved by taking yarns

and twisting them. The eyes are large, flat black beads, the beak a shiny oval pearl, and the claws clasp a piece of tree bark matched to the colours of the wool.

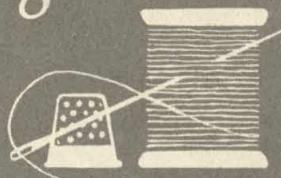




High fashion headings

Home Sewing

8



Curtain headings are as important as the curtains themselves. The way curtains hang depends on the type of heading you choose, and there's no need to hide a curtain heading behind a pelmet—it can be an interesting and integral part of a pretty curtain. Both of the attractive headings given in this chapter look their best on lined curtains, and they also look well with curtain poles—which are back in fashion again. They can lend elegance to a traditional room or give a modern room an exciting look.

▼ Traditional brass curtain pole encircled with brass curtain rings



Pleated headings—pencil pleats

For pencil pleats use a deep heading tape made for this purpose. Pencil pleats are tall and regular at the top, falling smoothly to the bottom of the curtain and need no pelmet (figure 1).

Measuring up

For curtains with a pencil pleat heading you must allow for at least $2\frac{1}{2}$ times the width of the curtain track. The chart here will help you to calculate how much fabric is needed. You will need as much heading tape as the width of the top of the unpleated curtain.

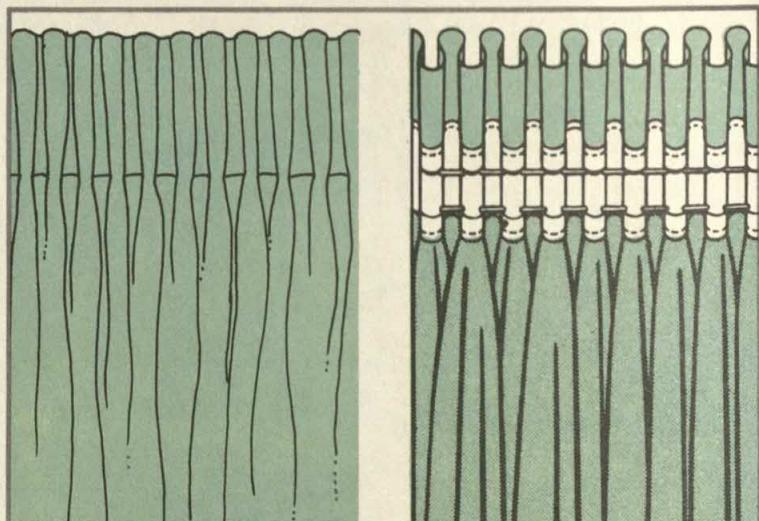
Width of curtain track

Number of widths, 48 in wide, required per curtain

4' 6" and under	$1\frac{1}{2}$
4' 6"—5' 6"	2
5' 6"—7' 6"	$2\frac{1}{2}$
7' 6"—10' 0"	3

To calculate the length for each width, measure as shown in Home Sewing chapter 5 but allow 5 inches for the heading and 4 inches for the hem.

When you are buying curtain fabric check that it is pre-shrunk: if it is not you must allow for shrinkage.



1. Left: pencil pleats seen from the front. Right: the special deep heading tape drawn up, sewn from the back

Making up

Make up the curtains and sew on the heading tape as shown in Home Sewing chapter 6.

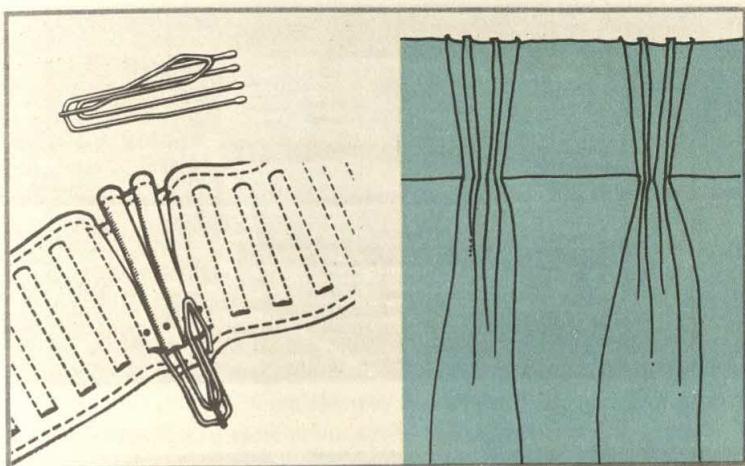
When drawing up the cords on the heading tape, pack all the fullness of the fabric to one end then spread out the pleats carefully to the required width. The pleats will form crisply and evenly.

If you are using detachable linings attach them as shown in Home Sewing chapter 6.

Pinch pleats

For pinch pleats use a pleating tape. Pinch pleats are crisp and formal. Single, double or triple pleats are evenly grouped along the top of the curtain and look very decorative without a pelmet. Pinch pleats are formed by using special 4-pronged hooks which are bought with the pleating tape. The prongs of the hooks are inserted into pockets in the tape.

For single pleats put the 2 centre prongs into 2 alternative pockets. For double pleats put 3 prongs into 3 alternative pockets. For triple pleats insert 4 prongs into 4 alternative pockets (figure 2).



2. Top left: special 4-pronged hook for pinch pleats. Bottom left: hook inserted in the tape for triple pleats. Right: triple pinch pleats

Measuring up

Most manufacturers will supply a quantities chart on request. This is essential to help you decide the number of widths and the amount of pleating tape you will need.

Measure for curtain length as shown in Home Sewing chapter 5, but allow $5\frac{1}{2}$ inches for the heading and 4 inches for the hem.

Pleat up the tape in the arrangement you have chosen and check that the finished length of the pleated tape is the correct length for the curtain track. It may be necessary to re-arrange the pleats to achieve the best effect.

Take out the hooks and mark the pockets you are going to use. Allow $\frac{1}{2}$ inch at each end of the tape for turnings.

Attaching pleating tape

Make up the curtains as shown in Home Sewing chapter 6.

Make a $5\frac{1}{2}$ inch hem at the top edge of each curtain. Neaten the ends of the tape by taking $\frac{1}{2}$ inch turnings. Pin and tack the pleating tape to the inside top edge of the curtain, with the top edge of the pleating tape flush with the top edge of the curtain and the pocket openings at the bottom of the tape facing you. Stitch on the tape taking care to avoid the pocket openings.

Insert the hooks in the chosen arrangement and hang the curtains. If you are using detachable linings slip the buttonholes in the lining tape over the pronged hooks.

Curtains for curtain poles

Curtain poles are the oldest form of curtain track, and there are many types of poles to choose from, both in traditional and modern styles.

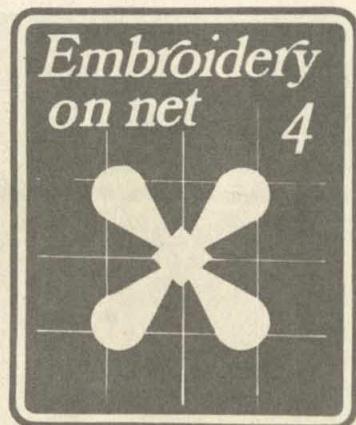
A curtain pole replaces a track, and measurements are taken for a pole in exactly the same way as a track. The pole should extend across the window with at least 6 inches extra at each side. The poles are usually supplied with curtain rings and curtain hooks are attached to these rings. Any heading, from a simple gathered type to the more sophisticated pinch pleat heading can be used with a curtain pole.

To use a pleated or gathered heading with a curtain pole simply slot the curtain hooks into the base of each ring on the pole. The advantage of using a heading tape as well as the rings on the pole is that the pleating or gathering is even and the headings are crisp and straight.

Modern Kirsch rods have mock rings which glide smoothly along a channel, and show off triple pinch pleats handsomely (Fabric by Sanderson) ▶



Adarned pretty effect



Although embroidery on net is a very old craft, the designs in this chapter are modern adaptations of the technique.

Originally this embroidery was worked in white or a natural colour on a matching background. Part of the up-dating of this craft has been the introduction of colour, usually to contrast with the background.

Darning stitch

Use this stitch for filling in shapes.

Fasten the working thread to a knot in the net and then weave over and under the bars of the net (see diagrams). Continue backwards and forwards until the shape is filled. Finish off neatly at the back by weaving in the end. This is particularly important because the work will be visible from both the front and the back.

Leaf border

This design combines darning stitch and padded buttonhole stitch. Work darning stitch over the squares indicated (see right). Work the buttonhole stitch edging, as described in Embroidery on Net chapter 3, following the edge outline as illustrated. Finally trim away the excess net.

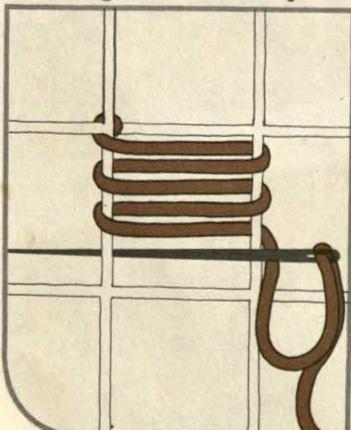
These designs look well on curtains or bedspreads and the edging gives a pretty finish to table linen.

Zigzag pattern

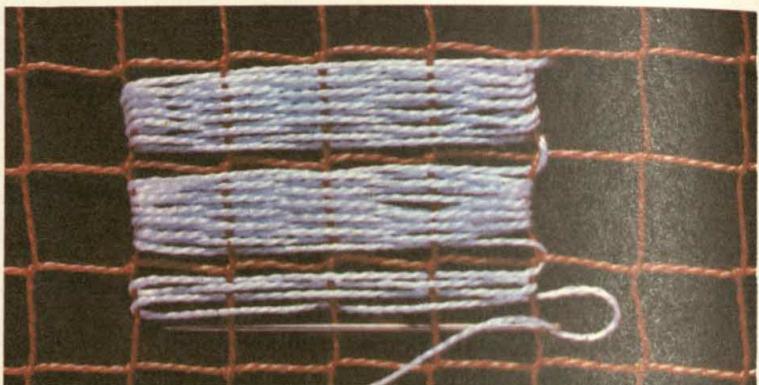
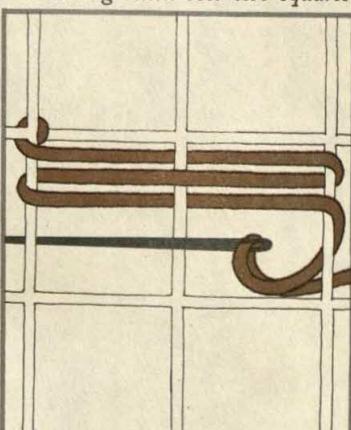
First work three vertical stitches over each of the squares to be covered. Then work darning stitches horizontally over and under the bars of the net and the groups of vertical stitches working as many squares together as the design requires (see diagrams). Weave in the ends neatly.

You can adapt this design to make a border by working a buttonhole stitch edge following the line of the last row of zigzags.

▼ Darning stitch over one square

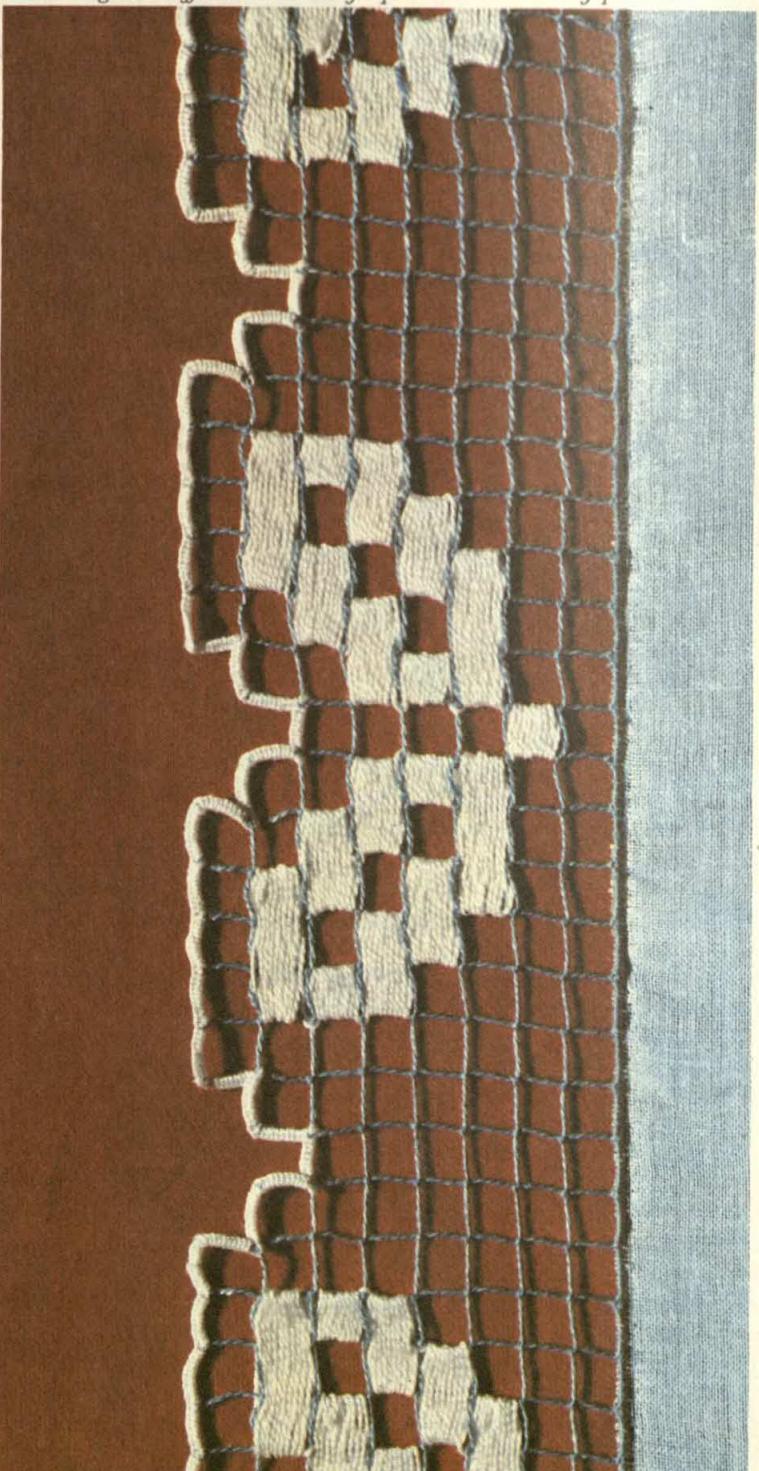


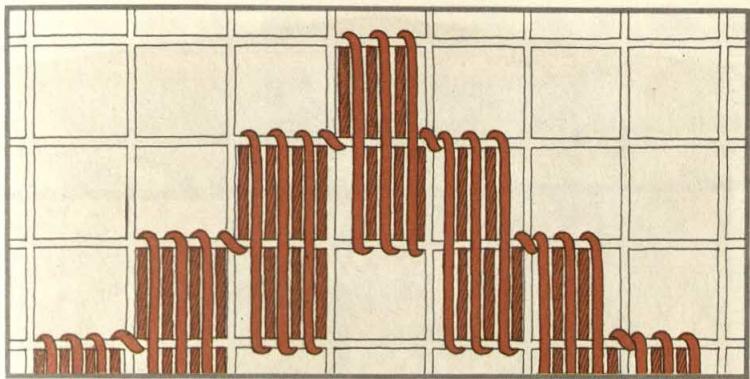
▼ Darning stitch over two squares



▲ Simple darning stitch worked over four squares of net

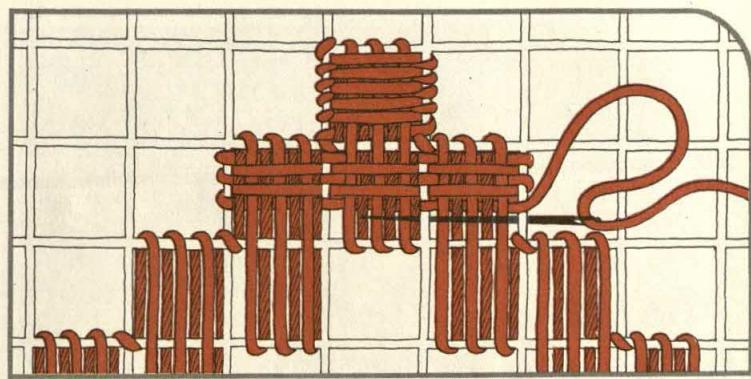
▼ Darning over different numbers of squares to make a leaf pattern



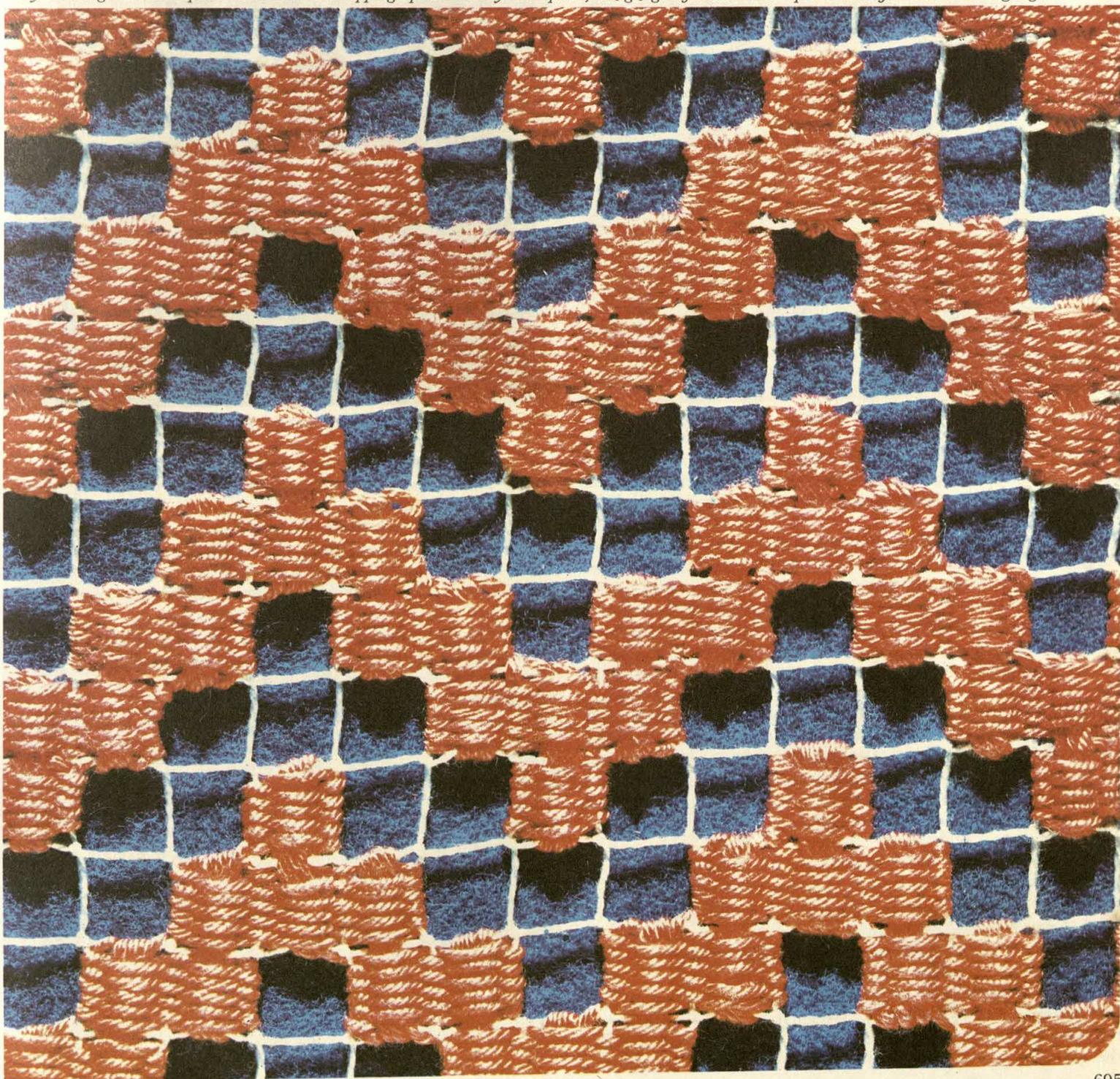


▲ Working the three vertical stitches over the squares

▼ By working over two squares at a time and stepping up or down by one square, a zigzag is formed. Two squares are left between the zigzags



▲ Darning over and under the blocks of vertical stitches and the net





For the fuller figure

Rather unjustly, 'outsize' covers all sizes with hips over 42 inches. But most women with fuller figures do not think of themselves as being outsize—with its suggestion of being 'out of the ordinary'—just larger than the sizes usually covered in ready-made clothes and patterns.

If a large figure is your problem, let Golden Hands help you dressmake your way out of it. You can dress just as fashionably as those with slimmer proportions if you take extra care with design, fabric and fitting. So start by finding out which of the groups below describes you best.

Group 1

This is the girl who has grown up with the 'I am different' complex—as long as she can remember people have said 'isn't she a big girl'.

She is usually tall, with good proportions, and moves well. Her bust and hip measurements vary between 42 and 48 inches.

Because of her good proportions clothes look well on her and most styles designed for smaller sizes can be adapted to suit her. She can wear frills or flowing garments and look stunning in them.

If this is your figure type however, you should avoid plain dresses with unbroken seams as they only emphasize a large area by their very monotony. The exception is the 'little black dress', but even that needs to be dressed up so that there is a focal point to break up the area of the dress.

The garments which you need to look at with caution are separates—skirts and blouses, or skirts and jackets. If wrongly proportioned they can look square and boxy, especially in the case of blouses and skirts of contrasting colours. If you wear the tucked-in type of blouse make sure that the skirt waist-band doesn't sit above the normal waist line, creating the impression of a short waist. Instead choose the hidden waist-band which sits just on the waist. Belts, too, can create a short-waisted look, so if you want to wear a belt choose a shaped one which sits lower down than a straight belt. Another point to watch is the fitting of sleeves over the shoulders. Look at yourself in a mirror and make sure that the shoulders do not look wider than the widest point across your hip line. They may, of course, have to be as wide to allow for your shoulder width, but to allow them to look wider will create an impression of largeness.

Group 2

This is the plump child who has grown up into a well-rounded adult, or what is quite often called a motherly type.

She is small and of good proportions with quick movements and her bust and hip measurements are between 42 and 50 inches.

If this is your figure type, the most important point to watch is the line of any garment—it should look narrow. This does not mean that you have to resign yourself to a perpetual straight jacket, but the garments you choose should be made of soft fabrics and any



Group 1: Junoesque type. Big but with good proportions

fullness in them should hang towards the body. Avoid stiff and bulky fabrics and fit your dresses with special care always aiming towards a straight look.

Plain colours are suitable for you but your dresses should be broken with interesting details. Some gathers in the right places can do a lot for your figure type, and so can soft body drapes or good seaming. Simulated fastenings, to avoid the thickness of wraps, can give particular interest and be most flattering.

Choose blouses and skirts in matching colours to give an impression of length. Skirts and jackets need careful proportioning and should be made in the fine woollen fabrics which can be tailored and moulded to the shape of the body.

Never try and hide your figure inside a bulky garment as this will not help to disguise your shape—it will only make you feel self-conscious.

Because your figure is inclined to be short, paper patterns invariably need adjusting so it is especially helpful to follow the toile making instructions in Dressmaking chapters 16 and 17. By making a perfectly fitting bodice toile you will know exactly where to adjust your paper pattern.

Your figure type needs a well fitting shoulder line. Since you are more rounded than the group 1 figure you may have to allow the shoulder line to be wider than the hips. But you can fit the sleeve carefully to take as much of the fullness as possible out of the sleeve crown so that it fits smoothly into the armhole without restricting the sleeve for easy movement.

You should also watch the length of your clothes. Unless fashion dictates a very long look, make sure that the amount of leg showing is in proportion to your height.



Group 2: Motherly type. Well-developed bust and hips

Group 3

This group consists of the really outsize figures with bust and hip measurements anything up to 60 inches.

Usually this figure type starts as a normal size, even skinny, during childhood but throughout adult life steadily puts on weight. Her movements are slow and large because the bone structure was not made to cope with the extra circumference and weight.

This group is much more difficult to dress because, apart from the outline of the figure, there are problem areas such as bust, stomach and hips.

Plenty of room is needed in garments because freedom of movement is an essential factor for this figure type. Movements such as stooping, bending and even walking often take garments up, so that, if not carefully chosen, they can look very ungainly.

If this is your figure type then garments which allow the style to run into fullness, such as panelled skirts, are a must for you, but all fullness built into the garments should be carefully planned. Otherwise the result will be a voluminous outfit which would only make you appear larger still.

Pleats are not for you because they need to be firmly anchored to the figure to hang properly and in your case, tightly fitting garments should be avoided.

Concentrate on contour seaming over the bust, which allows for good fitting and takes the bulk of fabric out of the bodice, combined with lower neck lines and flat collars to break the width.

One of the main fitting problems is the armholes which have a tendency to be cut too large and this point should always be checked on paper patterns. There is a mistaken idea that the deeper the cut of the armhole the more freedom of movement there



Group 3: Big throughout

is. Actually there is no extra freedom of movement to be gained from cutting extra deep armholes; they should only be large enough to allow the arm to pass into the sleeve and then sit comfortably around arm and shoulder.

In your figure type there is a tendency for the arms to tilt outwards and not hang straight beside the body. But unless you have wide and square shoulders this outwards curve of the arms means that the distance between the top of the sleeve crown and the underarm is actually shortened. So although you need extra width in your sleeves for the extra circumference of your arms you do not need extra large armholes. Later in this chapter you will be shown how to increase the sleeve size without increasing the size of the sleeve head. Pay particular attention to the length of your dresses and skirts. Walk about and move your arms when fitting to see if the garment hitches up at the back. Unless this is due to some tightness, the only way to deal with the problem is to make the back of the skirt longer than the front, enough for the garment to settle where it wants to and look even during wear.

Here are a few do's and don'ts. Avoid bulky or stiff fabrics or fabrics with small all-over prints. Instead choose medium sized prints with all-over designs or, better still, those with up or down directional interest.

Choose plain dark colours with care since they emphasize a large area. A possible exception is silk with a good finish which will create subtle shading to help minimise size.

When you look at fabrics with dull finishes, choose slightly lighter colours which show a colour variation through shading. These help you to look slimmer because the colour will look slightly darker on the sides of the body.

Enlarging the Golden Hands basic skirt pattern

The basic skirt pattern in Dressmaking chapter 4 is suitable for larger sizes: in fact you can make it as large as you like. There are, of course, certain figure problems which should be taken into account when making the pattern which are detailed below.

Making the skirt pattern

First make a basic skirt pattern in your hip size from the Golden Hands graph pattern in Dressmaking chapter 4. Ignore your own waist measurement and draw in the corresponding standard waist measurement of the pattern which is 12 inches less than the hip measurement.

Cut out the pattern.

Altering the pattern

For a large stomach. You will need to add to the waist measurement and the Centre Front of the Front pattern piece. First move the dart position on the Front to halfway between the side-seam and the original dart, reduce the width of the dart to $\frac{1}{4}$ inch and repin the length of the dart as required (figure 1).

Then lay the pattern piece on a sheet of paper and pin the Centre Front to the straight edge.

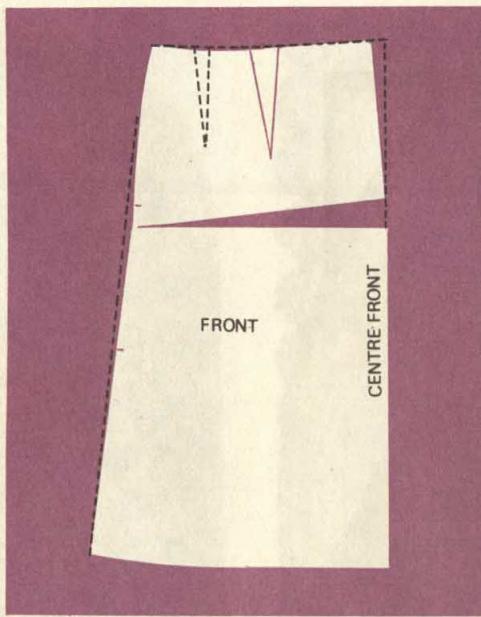
Measure the length from your waist line, at the side, to the widest part of your hips or to the top of your thighs, whichever is the wider, and mark off this distance on the pattern side-seam. From this point draw a straight line across the pattern.

Starting at the Centre Front, slash the pattern along this line to within $\frac{1}{4}$ inch of the side-seam. Unpin the top half of the cut pattern and make sure the lower half is pinned down securely.

Measure the difference between your waist line and that of the pattern. Then raise the Centre Front of the top part of the pattern until the space between the straight edge of the paper and the original Centre Front measures half the difference of the waist measurements. Pin the top of the pattern down securely.

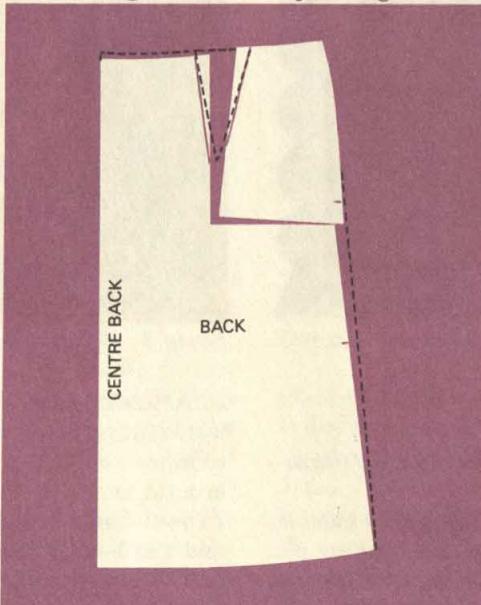
This may result in a kink in the side-seam. If so, place a yard stick to the upper edge of the pattern side-seam and the outer point of the hem and draw a connecting line. Draw in the new waist line and draw round the rest of the pattern. Cut out the new Front pattern.

For a high seat. Alter the Back pattern piece. Measure the depth from your waist to the highest point of the seat and mark off this distance along the side-seam of the pattern piece.



▲ 1. Altering the Front skirt for a large stomach

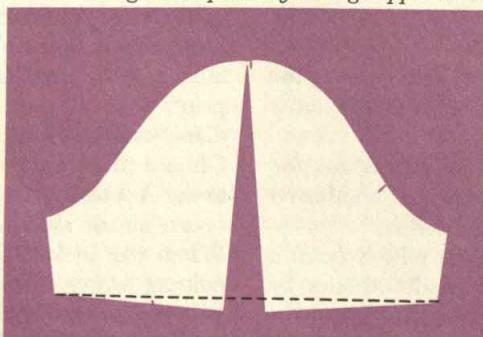
▼ 2. Altering the Back skirt for a high seat



Draw a straight line through the centre of the dart towards the hem (figure 2). Then draw a straight line across the pattern from the mark on the side-seam to meet the line through the dart.

Cut out the upper side section, cutting along the lines as shown in the diagram.

▼ 3. Altering sleeve pattern for large upper arm



Pin the rest of the pattern securely to a sheet of paper with the Centre Back to a straight edge.

Since the pattern already includes standard ease or tolerance you have only to add extra ease over the seat, so take more depth into the dart and lengthen the Centre Back a little.

To do this, move the cut out section of the pattern outwards for $\frac{1}{2}$ inch and then tilt it up $\frac{1}{2}$ inch as shown in the diagram.

Still following the diagram, draw in the new waist line and side-seam and then draw in the new dart.

Since any extra width at the waist goes into the depth of the new dart the waist line will remain the same. As each waist fitting is different, especially on larger sizes, it is necessary to fit the waist with special care at the fitting stage.

Draw round the rest of the pattern and cut out the new Back pattern.

The basic skirt conversions

You may like to ring the changes with some of the skirt conversions. The six-gore variation (Dressmaking chapter 27) can be flattering to larger sizes. The four-gore and knife-pleated skirts in Dressmaking chapters 14 and 15 are also suitable.

The Golden Hands Pattern Pack and larger sizes

The Pattern Pack size range already includes a perfectly graded set of patterns for larger sizes, namely the 42 inch bust size. The patterns in this size are designed to take in the particular requirements of the larger figure.

Experienced dressmakers will have already realized that they can safely enlarge this pattern to take in the next size by adding to the Centre Back and Front, side-seams and armholes. But if you are not confident make a toile first to get the extra size, that is, 44in bust and 46in hips (Dressmaking chapters 16 and 17).

The basic dress

The basic dress featured here has been made up in the largest size plus. The gentle flare and the classic detail make it a favourite for larger sizes.

To make the dress use all the pattern pieces on the dress pattern sheet in the Pattern Pack and the sleeve pattern piece number 7 on the accessory sheet.

To make the short sleeve first copy the sleeve pattern as far as the cutting line for short sleeves and pin this to a sheet of paper. Straighten the slope of the under-arm-seam and add the length for the turned back cuff as shown for the blouse roll-sleeve in Dressmaking chapter 18.

Altering the sleeve pattern for a large upper arm

To make the upper sleeve section larger without increasing the size of the sleeve head, slash the sleeve pattern through the sleeve centre to within $\frac{1}{4}$ inch of the sleeve crown. Spread the slash outwards as shown and make a new pattern (figure 3). You can use this method for other sleeve patterns of your choice.

Making up the dress

Make up the dress as for the basic dress in Dressmaking chapters 9 to 11, then make up and set in the sleeve as for the blouse roll-sleeve. Make buttonholes in the tab so that it can be fastened down flat and use small decorative buttons which complement the colour of the dress.

Making a toile

It is an impossible task to cater for all figure types in each pattern size, so to deal with your personal fitting problems it is strongly recommended that you make a body toile.

For the purpose, choose a paper pattern in a basic style such as Vogue 1000. Or if your size is much over the given sizes, choose a simple waisted style from any other commercial paper pattern.

When making this follow the bodice toile instructions for fitting and making pattern alterations in Dressmaking chapters 16 and 17 and the dress toile described in Dressmaking chapter 34. Also incorporate the sleeve adjustment shown here (figure 3) if necessary. Do not fit the toile as closely as the bodice toile but fit it like a dress.

This way, you can make a perfectly fitting garment for yourself, whatever your shape or size.

It will be well worth the effort, because once you have achieved a perfect fit you will be able to use the body toile to adjust any pattern to your own personal requirements before you cut out the fabric.

Fitting on a stand

Larger sizes may find it easier to fit in the early stages on a dressmaker's stand or dummy.

Having identified yourself from the three groups of larger sizes featured in this chapter bear these points in mind when purchasing a stand. These come in many different figure types, with varying proportions, and must be chosen with great care. So it is advisable to go to a specialist shop where all types and sizes of stands are available.

They vary so much that you can even take specific points such as a rounded or straight



The Golden Hands basic dress pattern enlarged one size with simple sleeve conversion

back into consideration.

You may not be able to find a perfect fit, but if you can find a stand which corresponds to your main measurements you can make it fit you perfectly by padding where necessary.

Do not buy your stand as you buy patterns. Patterns should be bought to fit the bust measurement because this is the most difficult area on a pattern to alter.

When buying a stand it is essential to know

that your hip measurement is not less than 2 inches larger than the bust otherwise you will not be able to get the garment over the shoulders of the stand. If you have difficult proportions, such as a bust and hip measurement alike or a smaller hip measurement, buy the stand to fit your hip and increase the bust size by padding. If your hips are larger than normal proportions, buy the stand to fit your bust and then pad out the hip area.

Fashion Flair

Nature look

Adapt this intertwining ivy leaf design for any item you wish to decorate—household linens, furnishings or your clothes. For quick results work the design in free machine embroidery, using a thicker thread in the spool for a bold effect. Alternatively, appliquéd the leaves either by hand or machine, using the cut and stitch method. Work the detail using your favourite line stitches in hand or machine embroidery.

Golden Hint. After embroidering a stool top, mount the background fabric on strong canvas or hessian.

1. A look of nature for the tops of garden stools
2. Match a deckchair to the stools
3. Accentuate the fashion detail of a dress side opening with a band of ivy leaves
4. Give an individual look to the bodice of a beach dress

